VOGUE

This number a

Forecast of Autumn Fashions

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The Vogue Company
CONDÉ NAST PUBLISHER

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The Coat from Wonderland

Rivaling the Rainbow in delicacy of colors, the "Silvareign" Coat is strikingly handsome. Combining the lightest weight affinity of Silk and Rubber, with the shimmer of Silver or Gold, in all the Pastel tints, the "Silvareign" is unique in the history of Weatherproofs. Worn as a "Fairweather" in Sport or Motor, sunlight creates an iridescence that envelops the wearer in a glistening nimbus.

Colors: Ashes of Roses, Copenhagen, Royal Blue, Marine Blue, Reseda, Silver, Silver Grey, and Steel Grey.
Styles from $16.50 to $35. Style cuts and name of local merchant will be mailed on request.

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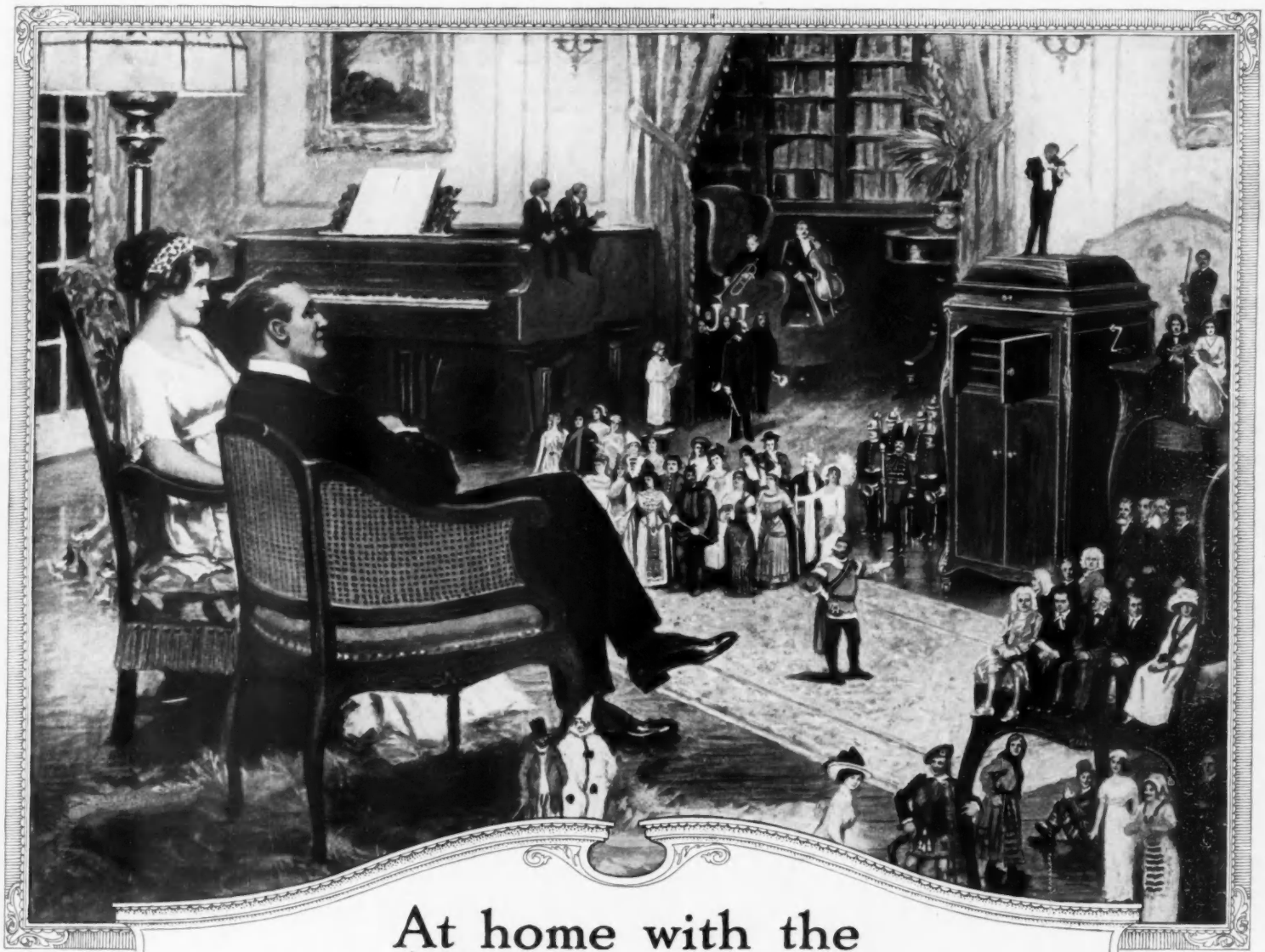

At home with the world's greatest artists

Enjoying the exquisite interpretations of the most famous singers and musicians is a pleasure which only the Victrola can afford you.

Only the Victrola. For the world's greatest artists make records for the Victrola exclusively.

Any Victor dealer will gladly show you the complete line of Victors and Victrolas—$10 to $400—and play the music you know and like best.

Victor Talking Machine Company, Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month

Important warning. Victor Records can be safely and satisfactorily played only with ***Victor Needles or Tungs-tone Stylus*** on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on every Victrola and every Victor Record. It is the only way to identify genuine Victrolas and Victor Records.

Victrola

PARIS:
13 Rue des Pyramides

HAAS BROTHERS
Distinctive Dress Fabrics

NEW YORK:
303 Fifth Avenue

The New Cloths
FOR
Fall and Winter

Suede-Twill
The Distinctive Cloth of the Season

Sylvette
In the New Crystal Colorings

Marengo Suitings
In Stripes and French Squares

Gloveskin Twill
The New Cloth with the Suede Finish

HAAS BROTHERS BLUE BOOK OF FALL FABRICS in which these cloths are shown, can be seen at the leading Dressmakers and Ladies Tailors

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Women's Fur Trimmed Suits

Premet, Brandt and Jenny Paris Models copied in our workroom by custom tailors

"Premet" Model

No. 81—**Fur Trimmed Wool Velour Suit,** in navy, Mohawk, French blue, seal brown, dark green, Burgundy or plum; three-quarter length coat with convertible high-roll collar of Coney Moleskin, bands of fur extend through straps of wool velour to define Empire waist, pockets and cuffs; skirt inset with pleats from yoke that extends into plain skirt panels. Sizes 34 to 44.

***Special* 79.50**

"Jenny" Model

No. 83—**Fur Trimmed Wool Velour Suit,** an entirely new suit fabric in dark green, gold, Burgundy, seal brown, gray or plum self color small shadow plaid; large flat collar, cuffs and border on coat of real Kolinsky fur or real natural Beaver, narrow stitched belt, full pleated skirt with belt of material. Sizes 34 to 44.

***Special* 145.00**

"Brandt" Model

No. 85—**Fur Trimmed Broadcloth Suit,** in taupe, gray, plum, Burgundy, brown, dark green, navy or black, semi-fitted three-quarter length coat with detachable collarette and wide half-cuffs of real Mole or Hudson Seal fur, inset fullness below waist of coat accentuated by bands of fur, full skirt with shaped straps of material at sides falling loose below hips. Sizes 34 to 44.

***Special* 125.00**

FALL AND WINTER STYLE BOOK. "CORRECT DRESS"
Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants, mailed out-of-town upon application to Dept. "V"

SETTING FUR FASHIONS FOR THE WORLD

In the transference of the world's fur centre from Leipsic, London and Paris to New York, the pre-eminence of this establishment as America's leading fur house is more than maintained.

Its Fall and Winter models are the world's representative presentation of fur fashions. In addition to the exclusive models created here—ever the notable productions of this country—all the accepted fur fashions which Paris has originated are now on view.

America's Leading Furriers
Eight Doors from Fifth Avenue

H. JAECKEL & SONS
16 W 32ND STREET

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

FIFTH AVENUE at 38th ST., NEW YORK

Philadelphia
13th and Chestnut Sts.

Mail Orders Promptly Filled

Telephone Murray Hill 7300

Autumn Modes in

Riding Togs

for Women, Misses and Girls

"Cleburne"—Semi-fitted Habit in green, Oxford, brown or blue Melton—or in Wool Mixtures . **29.50**

Side-saddle Habits in the same materials **29.50**

Velour Hat. Green, brown, blue, gray or black **8.50**

Shirt with detachable collar in plain or striped tub silk **3.75**

Crepe de Chine tie . . . . . **.75**

Russia calf Riding Boot in tan or black **14.00**

"Muskerry Hunt"—Belted Habit in gray and black checks or Oxford Melton with detachable vestee . **39.50**

Black Derby **5.75**

Fancy striped stock **1.25**

Whalebone-threaded Whip with Sterling silver top **5.75**

Puttee Riding Boot in black or tan Russia calf **16.00**

"Tokeneke"—Semi-fitted tailored Habit in fine quality Melton Cloth **45.00**

Same in gray and black checks **39.50**

In tan, Oxford, castor or blue Covert Cloth **49.50**

In brown or Oxford Whipcord . . . **59.50**

English type Derby **7.50**

Novelty colored cravat **1.50**

"Kildare"—New flare type fitted Habit in Paddock effect. In Herringbone or plain Melton or Covert **49.50**

English Hat with telescope crown. Brown, green, tan or black . . **7.50**

Novelty tub stock . . . . . **.75**

Leather crop with Sterling vanity case or coin purse **7.50**

"Cedarleigh"—Hand - tailored, tight-fitting Habit of superior quality Cravenetted Worumbo Covert. In leather color, olive, dark green or Oxford **75.00**

In Oxford or brown Whipcord, Melton or Covert cloths . . **69.50**

English Derby in black, dark green or brown **8.50**

Satin-striped silk stock **2.50**

Malacca Crop with pig-skin handle **4.75**

"Donchester"—Mannish type Utility Coat to be worn over Riding Habit or for Motoring. In Oxford, tan or green Covert Cloth. Yoke and sleeve silk lined **29.50**

In navy, green, brown, Burgundy, or purple Wool Velour, lined with satin throughout **45.00**

Bonwit Teller & Co. Riding Breeches are designed on the most approved expert lines—all breeches are Chamois lined and re-enforced with leather

No. 2327 Bar pin of sterling silver with safety catch. Very pretty shape, delicately cut. 9.00

No. 2180 Sterling silver bar pin with safety catch. Delicate effect, finishing at the ends with graceful lace work. 5.00

No. 1071 Sterling silver ring. Oval cluster in center of which is oblong oriental sapphire. One piece effect. 8.00

No. 968 Sterling silver ring. Oblong effect on gallery with Oriental sapphire stone. 5.00

No. 944 Sterling silver ring. Octagon shaped emerald on delicately cut leaf work with gallery. Stone is exact reproduction of the genuine emerald, even to the flaw. 5.00

No. 6008 Sterling silver earring. Oval effect with centre of high domed cabochon sapphire. Sterling silver earwires. Per pair. 6.00

No. 169 Sautoir. Daintily pierced with three raised centre stones. 7.50

See description No. 601.

No. 6011 Sterling silver earring. Button shaped indestructible Oriental pearl from which is suspended on a silver chain a similar round pearl. 10 kt. wires. Per pair. 6.50

No. 1460 Hair Pin. Dainty hand-pierced design which looks exceedingly well in the hair. Per pair. 7.00

See 1456 for details.

No. 742 Bar pin of sterling silver with safety catch. Unusual shape with square centre stone which may be had in any color. 8.00

No. 2086 Sterling silver bar pin with safety catch. Oriental sapphire centre. 10.00

The Siren Set

Jewelry of Distinction

HERE are exact replicas of lovely hand-wrought platinum, diamond and pearl jewelry,—the kind of ornaments of which women will want a variety to harmonize with their various gowns. This jewelry is made with the same care and skill as the exquisite originals from which it was copied. The stones are beautifully cut and polished and set as carefully as real brilliants.

HWF & SONS STERLING *Our trademark on a piece of jewelry means an exact reproduction of the genuine—not an imitation.*

Ask to see our many reproductions of jewelry, hair ornaments and shoe buckles, at your jeweler's or department store. ***If unable to secure them, communicate with us and we will see that you are supplied.***

Please note: When ordering rings, state size. All rings have gallery.

The "Siren Sets"—as created by us — come in a variety of designs, shapes and colors. Each set consists of a ring and earrings, which may be purchased separately if so desired.

Write for booklet: "The Wear and Care of Jewelry."

Henry W. Fishel & Sons Inc.
Manufacturing Jewelers
126 West 22nd Street
New York City

No. 2316G Sterling silver bar pin with safety catch. Large brilliant whitestones in centre. This exquisite bar is on gallery and is an exact replica of the genuine. 12.00

No. 660 Sterling silver bar pin with safety catch. Dainty hand-pierced leaf work tapering to a point. 7.00

No. 1112 Sterling silver ring. Very effective shape having appearance of one piece. 9.00

No. 1115 "Siren" Ring (as on the drawing) of sterling silver. Hand wrought effect hardly distinguishable from platinum. Beautifully cut and polished stone in Sapphire only. 3.50

(Earrings to match known as No. 1116) (per pair 3.50)

No. 822 Sterling silver ring. Border of rhinestones with high domed cabochon centre. 8.00

No. 601 Sautoir. Leaf work radiating from raised center stone. 5.00

Ornaments are of sterling silver mounted on exceedingly fine silk grosgrain ribbon.

No. 1091 Sterling silver ring. Square sapphire surrounded by tiny rows of whitestones. 8.00

No. 1456 Hair Pin, graceful shape, delicately pierced. Per pair. 10.00

Our Hair Pins made of SILVERITE, a new metal manufactured exclusively by us, which will not discolor. Prongs are of demi-amber shade, securely riveted to the pins.

No. 2147 Sterling silver bar pin with safety catch. Centre of beautifully cut and polished colored stones—dainty pierced work. In Sapphire, Amethyst or Emerald. 6.00

"McCreery Silks"

Famous Over Half a Century
For Complete Assortments, Qualities and Values

The Finest Silks the World Produces in Stock At All Seasons of the Year

Recent importations of choice Foreign Novelties, identical to those now being exhibited in the newest Imported Models, suitable for Bridal, Reception, Opera, Stage and Street wear as well as formal and informal functions, now on sale.

The Largest Variety of Plain and Novelty

Velvets

In America

In addition, the following standard weaves for the Autumn and Winter seasons in Plain and Novelty Silks are in complete color assortments comprising the greatest collection of newer Fabrics that have been chosen by the Fashion Creators as the authoritative trend of Fall styles.

Faille Matinee
Taffeta Soiree
Pussy Willow
La Jerz
Georgette Crepe

Indestructible Voile
Armure Rousseau
Gros de Londre
Poult de Soie

Crepe Chiffon
Crepe de Chine
Satin Francaise
Satin Majestic
Khaki-Kool

5th Avenue Arcade Entrance

James McCreery & Co.

5th Avenue **New York** **34th Street**

The Charm of Being Different—

It is said that at an Embassy Ball, a Washington debutante inquired if the coiffure of a certain lady, Mme. V—, was worn perfectly. Her companion replied, "My dear, that is the way Mme. V— wears it perfectly."

The charm of individuality creates a quality which transcends the material things that help compose it.

Modes individually created to accentuate the personal graces of our patrons are such as the woman who "loves being different" delights to have originated for her that she herself may fittingly express her own individuality.

Private viewings of original models from Parisian sources and by our own designers by appointment.

Dressmaking Section
Ninth Floor

Carson Pirie Scott *and* Company
Chicago

ADVANCE MODELS

FOR THE EARLY AUTUMN SEASON

ARE NOW DISPLAYED IN A CHOICE, IF LIMITED COLLECTION, WHICH IS CONSTANTLY RECEIVING IMPORTANT AUGMENTATIONS

REPRESENTING THE CRÊME OF THE PARIS CREATIONS FOR THE COMING SEASON, THESE NEWLY-RECEIVED IMPORTATIONS MAY BE ACCEPTED AS AN AUTHENTIC FORECAST OF FASHION FROM THE FRENCH CAPITAL, FRAUGHT WITH INSPIRATION AND PROMISE FOR THE WOMEN OF AMERICA

GOWNS WRAPS HATS FURS

AND ALL THE MINOR ESSENTIALS OF COSTUME

B. ALTMAN & CO.

FIFTH AVENUE -- MADISON AVENUE

THIRTY-FOURTH AND THIRTY-FIFTH STREETS

NEW YORK

The Vogue-Gowned Woman

never follows the fashion:

SHE LEADS IT!

Have you never wondered how some particular woman of your acquaintance manages always to look so modish on what must be a limited dress allowance?

Occasionally, it is genius; nine times out of ten the secret is—Vogue Patterns.

You can add immensely to the smartness, variety, and suitability of your autumn gowning by including several Vogue Pattern-made costumes. For you we have devoted pages of our Paris Openings Number, dated October 1st, to the newest and smartest patterns, incorporating not only the fashions of today, but the fashion tendencies that will rule the mode for the next six months.

By using Vogue Patterns you halve your dress expense and double your dress distinction

You never need worry over having a commonplace look when you wear Vogue Pattern-made frocks. Vogue Patterns are not stamped out by the million for the million. We make patterns of individuality; patterns that give the silhouette—the smartness—the snap—the sureness of line that mark the $200 gown.

Vogue patterns are easy for the amateur seamstress to follow. Every difficulty of cutting, fitting, and combining is forestalled. Every piece is clearly marked in plain English with full directions. Every seam is marked by a perforated line. There is no quandary about "what this is for" or whether "seams are allowed here," and no endless trying on and changing and refitting. No special skill is needed. Just follow directions, and the result is an assured success.

If you wish to be smartly gowned for every occasion, but must consider costs, Vogue Patterns will solve your problem. Speak to your newsdealer now and tell him to reserve a copy of Vogue's October 1st issue with the full display of autumn patterns for you.

Vogue Patterns are on Sale at

New York: 443 Fourth Avenue

Boston: 604 Lawrence Bldg.
149 Tremont Street

Chicago: 932 Stevens Bldg.
20 North Wabash Avenue

San Francisco: Joseph Bldg.
233 Grant Avenue

Los Angeles: Bullock's

Philadelphia: 304 Empire Bldg.
13th and Walnut Streets

Baltimore: Flower House Studio
Charles and Hamilon Sts.

Montreal: The Children's Shop
15 McGill College Avenue

London, England: Rolls House
Breams Building

Furs

of Superior Quality

Exclusive in Design

C. G. Gunther's Sons
391 Fifth Avenue
New York

An exclusive photograph of Miss Kitty Gordon, specially posed for Gunther's

A Stevens Frock

is a most satisfactory garment; the four illustrated possess quality, character, value and the merit of being decidedly smart.

"C"

This model combines the practical with the smart. In fine navy blue serge with the front panel of black charmeuse. It buttons down the front panel with large bone buttons. The clever sleeves are of serge trimmed with bone buttons; collar and revers of black charmeuse with an over collar of white georgette crepe. Sizes 14 to 18 and 34 to 44....$25.00

"A"

A splendid straight line model of excellent serge and georgette crepe in navy blue only. Bodice and upper portion of skirt of fine knife pleated georgette, lined with silk. The new sleeves are of georgette with serge cuffs. Navy georgette collar has deep over collar of flesh color georgette. In sizes 14 to 18 and 34 to 44.....$29.50

"B"

A wonderful afternoon dress of georgette crepe and charmeuse effectively embroidered in gold and silver. The georgette is used for the bodice, sleeves, upper portion of the skirt, sash which is finished with silver tassels, and collar which has over collar of white georgette matching the white georgette vestee. Charmeuse forms the bands over the shoulder, the skirt and flounce of the overskirt. In navy, taupe, black and prune. Sizes 34 to 44.....$45.00

"D"

A charming semi-dress model in serge and georgette combined. Notice the new overdress effect secured by using georgette crepe with serge bands and fluted ruffles. There is a deep collar of georgette with over collar of flesh color georgette. Sleeves are of georgette, trimmed with serge. In sizes 34 to 42.....$35.00

Our constant endeavor to provide for women and their daughters an apparel of distinction without ostentation, of character without extremity, of quality without undue cost, has resulted in a remarkable volume of business. Our sections of better frocks and gowns require practically two entire Wabash Avenue floors of our new building.

Visit us if possible; if not, use the services of our shoppers. They are competent, careful and prompt. They are ready to answer any questions in regard to this advertisement or anything else connected with women's wear. Many women do their entire shopping through them. Your name added to our mailing list will bring our frequent special booklets, Orders by mail are sent, carriage paid, with the privilege of return — if return is promptly made.

STEVENS BUILDING

CHAS·A·STEVENS & BROS

CHICAGO ILLINOIS

AUTUMN BLOUSES

In Fashions Picturesque or Smartly Practical

A—*Blouse of Novelty Silk Lace,* rose patterned in silvery white. Black over white, navy or cream over flesh color; the color scheme is repeated in the smart double collar.....$9.75

B—*Blouse of Filet Radium Lace,* combined with silk net and Georgette Crepe. In cream with navy, black or flesh; in black with flesh color....$9.75

C—*Blouse of Georgette Crepe,* the fronts feather stitched. The pointed collar, sailor tie and cuff bands in white. In flesh color or navy,....$3.95

D—*Blouse of White Crepe de Chine,* of superior quality; tailored model, finished with broad folds, stitching and buttons.....$5.95

E—*Blouse of Chiffon Cloth*—copy of a Paris model. Exclusive with Lord & Taylor. In black over white, embroidered with black; black or orange, embroidered with orange; navy over flesh; embroidered with navy $8.75

F—*Blouse of Chiffon Cloth,* in smartly tailored model with collar, revers, waistcoat and long cuffs of satin charmeuse, piped with white. In navy, plum or black over net.....$9.75

G—*Blouse of Georgette Crepe,* featuring the new peplum effect. In flesh tint, with pipings and tiny buttons of Nattier blue taffeta. Deep cuffs and peplum embroidered in blue and black..$14.75

Lord & Taylor

38TH STREET FIFTH AVENUE 39TH STREET
NEW YORK

SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the November 1st Vogue should be received on or before September 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel

FOR SALE—Beautiful evening gown, late Callot model, bought last month, worn once. Paid $100. Will sell for $40. Size 36. No. 453-D.

SMART afternoon frock, apple-green, rose and gold taffeta. Worn once. Cost $50—Sell $15. Blue gabardine, caped suit, good condition, Vogue pattern. Cost $40—Sell $10. American Beauty rose silk sweater. Cost $10—Sell $2. Size 36. No. 456-D.

FOR SALE—1915-16 Hudson seal coat, skunk collar. Medium length, flare. Cost $175, shall sell for $50. No. 457-D.

FOR SALE—Set of Cross fox furs, neck piece and round muff. Cost $175; shall sell for $35. Hudson seal set, cape collar and large flat muff, $25. Panama hat, $3. No. 458-D.

FOR SALE—Very smart sports suit of imported Scotch tweed, brown heather mixture; impossible to duplicate material. Exquisitely tailored. New. Size 34. Price $50. No. 460-D.

LAYETTE—Attractive, extremely complete, hand-made layette. Splendid bargain, $62.50. Also two lovely child's dresses, two-year size. Cost $5.75 a piece—Sell $3.75. Absolutely new. No. 463-D.

EXQUISITE, youthful white evening gown, never worn. Sell $20. Plaid sport suit, excellent condition. Sell $20. Blue afternoon gown. Sell $20. Great bargains. No. 466-D.

FOR SALE—Black messaline, white-lined evening coat, new model, full flaring around bottom. Worn twice. Size 36. Worth $60; sell $30. No. 468-D.

AN unusual set of Russian sable furs for sale at a sacrifice. No. 469-D.

FOR SALE—Beautiful camel's hair shawl, an heirloom, and in perfect condition. Will accept first reasonable offer. No. 470-D.

SET of beautiful Russian Sables—four skins in neck-piece and three skins in muff. Perfect condition. $1,000. Can be seen in New York. No. 455-D.

Miscellaneous

FOR SALE—Beautiful damask table cloth, 8 yds. 6 in. long, 84 in. wide, weight 7¾ lbs. Bought in London for diplomatic establishment. Never used. Value $150. Sell $100. No. 852-D.

FROM an English estate, antique shawls, perfect condition. Cashmere, Camel's Hair, Paisley, Black Chantilly Lace, Flowered Silk, Rare Rose Canton Silk, Heavy Fringe. Also pair rose velour hangings, applique, $25. Cost $100. No. 452-D.

FOR SALE—Beautiful basket work pony cart, and complete harness with white collar, for Shetland pony—$30. No. 459-D.

FOR SALE—Full length Hudson seal coat, 1913 model, $50. Size 38. Sofa Davenport covered in green denim, mahogany feet, with foot rest mahogany frame with green denim upholstering—both pieces for $38. No. 461-D.

FOR SALE—Old hand-woven coverlids and patched and pieced quilts of American make. Also combination settle and cradle. Write for prices. No. 462-D.

COLLECTION superb antiques—Matched set French furniture of First Empire, imported from France. Day bed owned originally by Joachim Murat, King of Naples—affidavit as to authenticity furnished. Dressing table with ormolu mounts—"Fame with her Trumpets." Two chairs and cheval—all gorgeous mahogany inlaid with brass with ormolu mounts—$2000 for five pieces. Some English furniture—also American. No. 464-D.

FOR SALE—A well established and handsomely fitted Gift Shop in a growing city, also largest resort place in the South. No. 465-D.

ONE Curly Maple high post bed, complete $55. Also one maple and mahogany bureau desk, $26, and one high back hall chair. No. 471-D.

ANOTHER CONVERT

"Dear Vogue:—

"When I inserted the little advertisement about my automobile in your Sales and Exchanges column, I did so against my better judgment but at the insistence of a friend who had recently disposed of a riding-habit and saddle. I was both surprised and delighted at receiving such prompt and satisfactory results from this one advertisement."

THUS writes an advertiser who doubted our ability to handle so bulky an article as a touring car. However, had she realized the tremendous scope of this busy little department, she would have had no such qualms. In truth, while the sale of an automobile is far from being an everyday occurrence with us, we do dispose of such a variety of goods—that we would never hesitate at anything—not even the proverbial "white elephant."

You see, in the one hundred thousand readers which Vogue reaches twice every month there are bound to be several who are on the lookout for just this or just that. Whether the *just this* or *just that* be a feather boa or a grandfather clock makes no difference, there is always somebody who wants it.

Have you something you wish to sell or exchange? Write Vogue.

SALES AND EXCHANGES SERVICE
VOGUE
443 Fourth Ave. New York City

Miscellaneous—Cont.

CARVED rosewood set—two sofas—rocker—arm-chair—table—four side chairs. Used in Washington before the war. Sell for $400. Picture furnished. No. 472-D.

CURTAINS—Perfect condition, hand-made—several pairs each—of white scrim, $2.75. Cretonne—pink, blue, yellow, $3. Brown Sunfast, $3. Beautiful blue, $4. Portieres match, $8. Two green rugs, Wilton & Scotch, $30—$15. No. 473-D.

FOR SALE—Cameo pin, $22. Cost $40. Beautifully set in chased gold. No. 474-D.

JAPANESE Gold and Jade Ring—Two gold dragons swallowing jade sun. By Musashyia of Yokohama. Ladies' size, inner measurement five-eighths inch, $25. No. 475-D.

Wanted

EXCHANGE two extra large ostrich feather, real tortoise shell Fans—black and geranium red. Value $70 each—for furniture or $60 each. No. 467-D.

FUR COAT—Chin-chin collar, ¾ length, 38, perfect condition, great bargain. Cross fox neck scarf. "Over-stuffed" Davenport, old rose, gray or old blue. No. 224-B.

MISSES' fall and winter coat—smart and serviceable—must be reasonable and in good condition. Other garments, including riding habits. Size 14-15. No. 225-B.

WANTED—Mineola cart or smart breaking cart and harness, in good condition. No. 226-B

Professional Services

WILL chaperone an additional girl to a limited number in New York City in refined luxurious home. Introductions and entertaining in the best social circle included. Social and business references exchanged. No. 135-C.

POSITION of social secretary or companion desired by lady experienced in travel, accomplished pianist and reader of French and German. References. No. 143-C.

CULTURED Southern woman desires permanent care of child (infant preferred) or invalid. Modern home in heart of Kentucky blue-grass. Best surroundings, mental, moral, physical. References. No. 145-C.

REFINED, capable, young woman desires position as social secretary or companion. References exchanged. No. 146-C.

LADY with wide social experience and executive ability wishes to chaperone young lady desiring to spend winter, or part of it in New York or Washington, or would travel. References exchanged. No. 147-C.

YOUNG Swiss-Anglo lady, who has traveled extensively, knows South America, the Orient—and speaks several languages; musical, accustomed social life, wishes position as companion, chaperone or social secretary. Nobility and best American references. No. 148-C.

YOUNG woman desires position as secretary or as assistant in school or college in exchange for instruction and small remuneration. Experienced as secretary. College course from tutors. References exchanged. No. 149-C.

REFINED, capable Southern woman with 7 years' business experience, desires position as Secretary and Companion. Best of references. No objection to traveling. No. 151-C.

SUDDEN vacancy to be filled at once in small New York City school of unique advantages. Sweeping concession to immediate applicant, either regular student or young lady desiring beautifully appointed home with chaperonage. No. 150-C.

REAL letters from an imaginary person. An artistic, literary French person will correspond in French with whomsoever may desire. Perfect style poetical prose yet witty. This will prove highly beneficial to lovers of French, stimulating to youngsters, entertaining to the smart set. Any subject: Drama, Current Topics, Fairy Tales for Children, Fashions. No. 152-C.

WANTED—A male tutor for three children who are obliged to remain at their country home in the mountains for the following year. Someone with musical knowledge preferred. No. 153-C.

Don't cut the cuticle. Cutting leaves a rough ragged edge, makes hangnails.

To make your cuticle smooth and firm, use Cutex, the new cuticle remover. It keeps nails shapely and attractive.

Why cutting ruins the cuticle

How you can keep it smooth and firm with Cutex the harmless cuticle remover

DOCTOR MURRAY, the famous specialist, says "On no account trim the cuticle with scissors. This leaves a raw, bleeding edge which will give rise to hangnails, and often makes the rim of flesh about the nail grow sore and swollen."

The whole modern theory of the care of the cuticle is emphatically against cutting. Today, authorities are pointing out that the first essential in caring for the nails is to keep the cuticle *unbroken*.

Removes surplus cuticle without cutting

With Cutex, the harmless cuticle remover, you can remove surplus cuticle without injury; you can keep the cuticle unbroken. Cutex is absolutely harmless. It completely does away with cuticle cutting, and makes it possible for you to keep your cuticle smooth and firm, your nails shapely and attractive.

Janet Beecher, recently seen in "Fair and Warmer," says: "My maid manicured my nails with Cutex without my knowing it, and when I saw what a smooth edge it gave my cuticle, and how beautifully shaped it made the base of my nails, I bade her use it always."

How the formula was prepared

Years ago, work on the formula for Cutex was begun. The chemist who prepared it, impressed with the need for a *harmless* cuticle remover, worked month after month; he studied, analyzed, experimented; he exercised every resource ingenuity could lend, he used every aid science could bring, until finally the perfect formula was produced.

Today, in the most fashionable New York hotels, professional manicurists invariably use Cutex. It is used in New York manicuring schools, the best in the country. Everyone who understands the nails and their care finds that the Cutex method is the one simple, scientific way to care for the cuticle.

Mary Nash, one of the most beautifully gowned women on the stage, says: "I don't see how I ever tolerated having my cuticle cut—Cutex makes my nails look so much better."

How to have the quickest manicure — the loveliest nails

First, file with steel file until your nails are the proper length. Manicurists who have the most fashionable New York clientele say that it is now considered good form to give the nail an oval shape, that is, to have it conform to the shape of the finger tips. It must not be pointed. The pointed nail is decidedly passé.

Open the Cutex package, and you will find orange stick and cotton. Wrap a little cotton around the end of the stick and dip into the Cutex bottle. Then gently work the stick around the base of the nail, pushing back the cuticle. Almost at once you will find that you can wipe off the dead surplus skin. Rinse the hands in clear water. Finish with a touch of Cutex Nail-White. It removes any stains and leaves the nails immaculately clean. Cutex Nail Polish rubbed on the palm of the hand and passed quickly over the nails, gives them a delightful polish.

For the abused cut cuticle—how you can restore its smoothness and firmness

Over and over again people who have been cutting the cuticle find that no matter how much they have abused it, Cutex will smooth away the rough, mutilated skin around the base of the nail, will make the cuticle smooth and firm, give it the shapeliness and symmetry everyone admires. Send for complete Cutex Manicure Set today. Try Cutex, the ideal cuticle remover. One application will show a decided improvement. With a few applications you will find that you can entirely overcome the hideously unattractive appearance of cut, inflamed cuticle. Don't put it off. See how quickly even an abused nail can be made really lovely.

For overgrown, stubborn cuticle—how to make it shapely, attractive

If your cuticle is inclined to push rapidly forward onto the nail surface; if it is difficult for you to keep it from breaking and growing up around the nail, use Cutex, the new cuticle remover. Don't neglect it. Everyone notices how unsightly your hands are, and when neglected, the cuticle grows rougher, coarser and dryer, more and more unattractive, more and more difficult to combat. Cutex quickly does away with the overgrown cuticle. Send 14 cents today for your complete Cutex Manicure Set—10 cents for the set and 4 cents for packing and postage. See how quickly, how easily you can, with Cutex, the new cuticle remover, do away entirely with surplus cuticle. The moment you use Cutex you can see what a decided improvement *even one application* makes. With a few applications your cuticle grows firm and smooth and your nails become noticeably lovely. Send now—don't put it off.

What causes hangnails

Dr. Edmund Saalfeld, the famous specialist, in his work on the care of the nails, points out that hangnails have two causes. If the cuticle is allowed to grow up onto the surface of the nail, the skin will tear, become detached and form hangnails. Just as frequently, hangnails come from improper or too vigorous treatment of the cuticle. To prevent hangnails your whole effort should be to keep the cuticle unbroken.

Start to have lovely nails—today!

Ask for Cutex, the new Cuticle Remover, wherever toilet preparations are sold. Cutex comes in 50c and $1.00 bottles. Introductory size 25c; Cutex Nail White, which removes discolorations, is only 25c. Cutex Nail Polish, in cake, paste, or powder, 25c. GIVES A DELIGHTFUL POLISH. If your favorite shop has not secured a stock, write direct.

Send for complete manicure set

Get the complete Cutex Manicure Set, illustrated below. It contains Cutex Cuticle Remover, and four Cutex Specialties—Cutex Nail-White, Cutex Polishing Paste, Cutex Nail Cake and Cutex Cuticle Comfort—enough for at least six applications, with cotton, emery board and orange stick complete—all for 14 cents—ten for the set itself and four cents for postage and packing.

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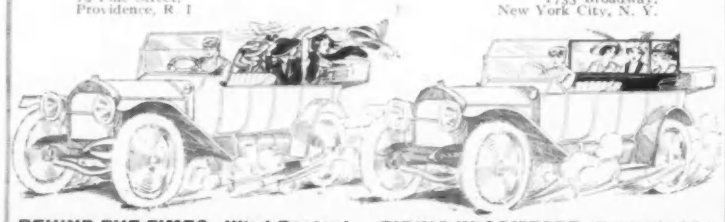

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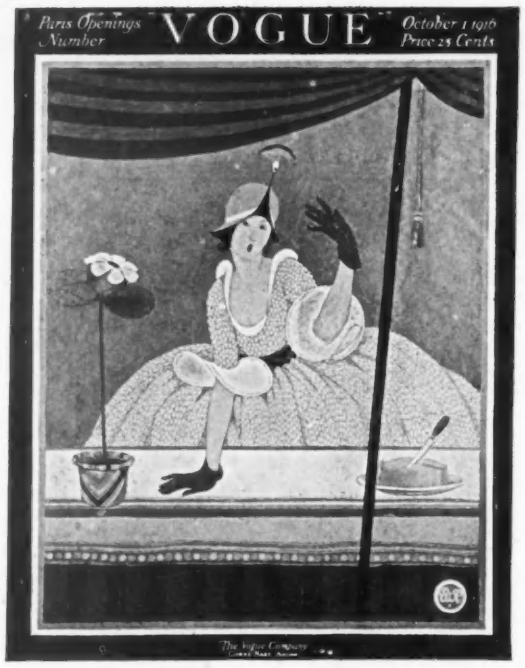

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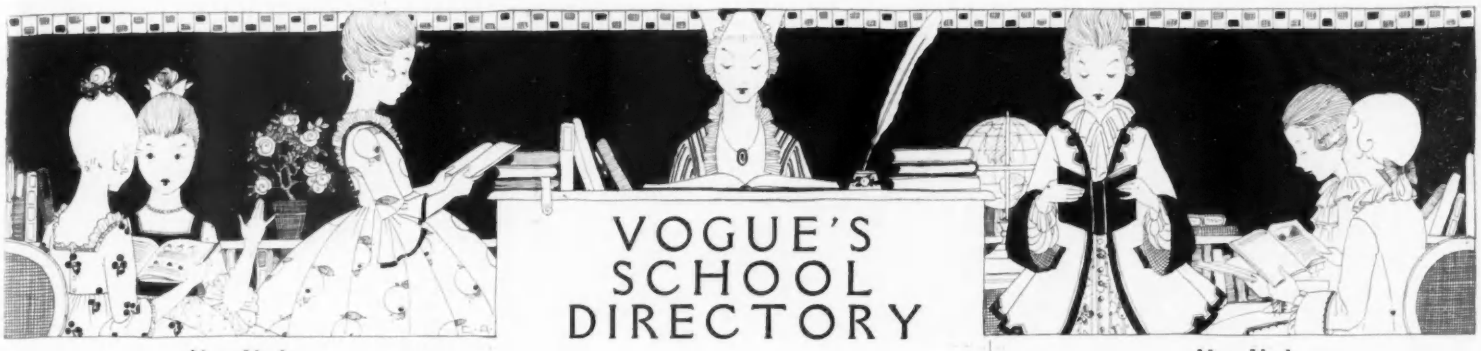

VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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New York

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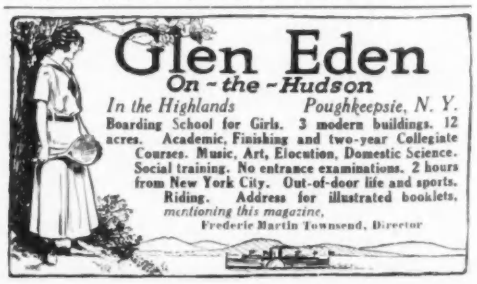

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(Continued from page 17)

GIRLS' SCHOOLS

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It has been Vogue's effort in compiling this list of 142 schools to create an absolutely authoritative source from which to select the right school for your boy or girl.

Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable directory to the foremost educational institutions of the country.

Should you desire any detailed information concerning any of these schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department.

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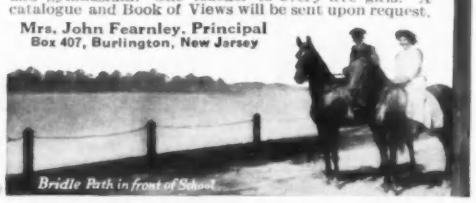

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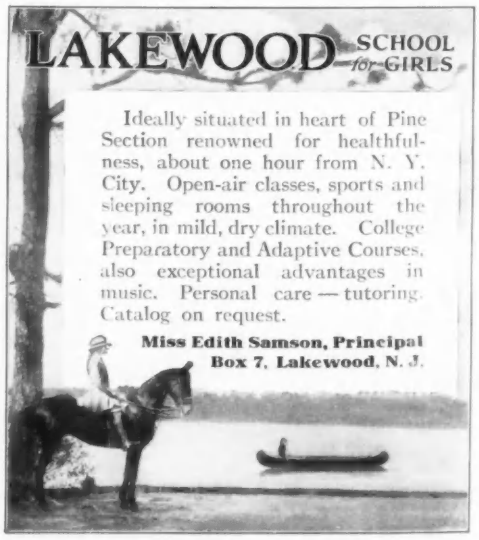

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CURTIS CIGARETTES. The best Turkish tobacco that reaches this country—cleanly manufactured, carefully packed. $2.50 per 100—Sample box 25c. Harry A. Curtis, 320-5th Ave.

Y. PANAJOTTI CO., Continental Europe's favorite cigarettists, announce a new very mild super-fine Turkish blend. Send two dollars for a trial hundred.

State what tip you desire. Initials & monograms a specialty. Room No. 705 Woolworth Bldg., 233 Broadway, New York. Y. Panajotti Co., "Purveyors to Particular People"

Cleaning and Dyeing

SCHWARZ & FORGER, CLEANERS of fine gowns. Sport Clothes properly cleaned. Address 619-5th Ave. (near 50th St.) or see New Phone Book.

SWISS CLEANERS & DYERS. Our Service puts that artistic touch to your garments so much desired by good dressers. Operating nine different branches. Louisville, Ky.

SHOPPERS' AND BUYERS' GUIDE

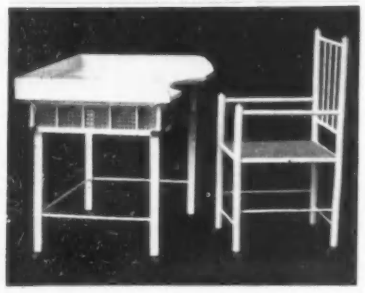
Cleaning and Dyeing—Cont.

LEWANDOS CLEANERS and DYERS
New York Shops
348 Madison Avenue
801 Madison Avenue

LEWANDOS CLEANERS and DYERS
75 North Pearl Street, Albany
1633 Chestnut Street, Philadelphia
New Haven Bridgeport Waterbury Hartford

LEWANDOS Providence Newport Fall River Fitchburg Springfield Worcester Salem Lynn Lowell Portland Cambridge Brookline Roxbury Waltham Watertown Malden

LEWANDOS Boston Shops
17 Temple Place 284 Boylston Street
248 Huntington Avenue
Cleaners and Dyers



When one is very young indeed, the tide of events flows much more smoothly if one's meals are served at a private table, like this white enameled one, which measures 25x18 inches. At those infrequent times when its youthful owner is not eating, it may be used as a play table. The white wood chair holds any one not over five years old. Price $8.00 f. o. b., Kansas City.

See purchasing instructions on page 27.

Cleaning and Dyeing—Cont.

REES and REES CLEANERS, and DYERS, 541 Fifth Avenue, New York City, 305 Livingston Street, Brooklyn, N. Y., and 17 other Branches in New York.

REES and REES, CLEANERS OF LACE Curtains. 418 Boylston Street and 44 West Street, Boston, Mass. 1627 Beacon Street, Brookline, Mass.

REES and REES, Cleaners of Blankets, 6 Elm Street, Worcester, Mass. 78 Pearl Street, Hartford, Conn. 331 Greenwich Avenue, Greenwich, Conn.

REES and REES, CLEANERS old Oriental Rugs. 1706 Chestnut St., Phila., Pa. 104 Clifton Ave., Lakewood, N. J. 1211 Boardwalk, Atlantic City, N. J. 208 Main St., New Rochelle, N. Y.

Costumes and Fancy Dress

PAUL ARLINGTON, INC.
Costumers to the Smart Set. Exclusive designs to order. For sale or rent.
109 W. 48th St., N. Y. Tel. Bryant 2648.

A. KOEHLER & CO. Oldest and finest costume business in New York. Historical, national & fancy costumes. New costumes for rent, to measure & design. 9 E. 22nd St., N. Y. Gram. 5271.

Corsets

MME. S. SCHWARTZ
Corsetiere.
11 East 47th Street. New York
Telephone 1551 Murray Hill.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 W. 45th St., N. Y., Tel. Gram. 2818.

GOSSARD FRONT LACED CORSETS fitted by experienced corsetieres, $2 up, retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Ave., at 34th St., N. Y.

MME. BARCLAY MODART FRONT-LACE Corsets.
553 Fifth Avenue, New York.
Tel. 4474 M. H.—Also (see Modart Display ad)

PEETZ FRONT LACE CORSET, $5.50 to $30. Custom made; ready to wear. Corsets made to order in 24 hours. Ready to wear models always on hand. 45 W. 37th St., N. Y. Tel. Greeley 4786.

THE GILLETTE CORSET—Custom made; originated in Paris, but made in U. S. A., sold by exclusive representatives only. Write for particulars. The Gillette Co., 500-5th Ave., N. Y.

BERTHE MAY'S MATERNITY CORSETS. Special for purpose. Dress as usual. Uninterrupted comfort. Mail orders. Write for booklet 29, or call at 10 East 46th Street, New York.

LOUISE GREENWOOD, Corsetiere, 500-5th Ave., N. Y. (4th fl.); Bryant 5121. Made to order and ready to wear. Prices most reasonable. Corsets copied, repaired. Measurement blank on request.

REDFERN CORSET SHOP—Ready-to-wear Redfern Corsets (back and front lace) and Antoinette Brassieres fitted by trained experts. $3 to $25. 510 Fifth Ave., N. Y.

VIAU'S FRENCH CORSETS—Corsets for slender figures with undeveloped bust. Also reducing. Special corset for deformed figures. Booklet. Viau Corset, 39 W. 34th St., 9th floor, N. Y.

GROSSMAN—Corsets and Negligees
For all occasions.
French corsets cooled correctly.
2 W. 47th St. N. Y. Tel. Bryant 2060.

Corsets—Cont.

LE PAPILLON CORSET CO.
After years of scientific designing our corsets are universally admitted to be of superior style, fit and workmanship. All fittings under

PERSONAL SUPERVISION of Madame Gardner, Manager. Our goods are all made to order. Prices from $8 up. Satisfaction Guaranteed.
45 West 55th St., New York.

MME. CALDOR—The Finest Corsets in New York for those who appreciate the best. Personal attention given to all orders. 350 Madison Ave., N. Y. Tel. Mur. Hill 1270.

Corset Hospitals

ALONSO'S CORSET HOSPITAL
500 Fifth Av., N. Y. cor. 42d St. Corsets cleaned, repaired or altered. Exact or modified copies of foreign or domestic corsets. Moderate cost.

R. & B. O'CONNELL Corsets made to order. Corsets copied. Old ones made new. Mail orders solicited. Phone Lenox 9370.
1063 Lexington Avenue, near 76th St., N. Y.

Dancing

The A. ALBERT SAATO Academies of Dancing, B'way 86-87 Sts., N. Y. Schuyler 6435. The modern dances taught priv. Children's & adults' classes now form. Teachers' course. B'klet sent.

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School, personally teaches Interpretive, Simplified, Classic, National and Standardized Ballroom Dances. 7 W. 42d St., N. Y. C.

NORMAL COURSE—MODERN DANCES. There is an ever growing demand for capable modern dance teachers. Our course prepares you for paying positions. Direct supervision of

MR. G. HEPBURN WILSON, M.B., American Authority on Modern Dances. Write, phone or call Fifth Ave., N. Y., Thorley Bldg., N. W. cor. 46th St., Bryant 6321 for rates.

ALVIENE—DANCE ARTS (20th year). Classic, Interpretive, Ballet, Technique, Pantomime (Society of Stage); also Teachers' Normal course. 225 W. 57th, N. Y. Catalogue.

CATHERINE CULBERT
Classes and private lessons in Classic and Ballroom dancing. Special children's classes. 16 East 54th Street, New York. Phone, Plaza 290.

MR. C. KOBELEFF late with **MLLE. PAVLOWA,** has opened the Kobeleff School of Ballet Russe, teaching "the style and system that made the Pavlowa Ballet Famous." 220 Madison Ave., N. Y.

HINMAN SCHOOL of Folk Dancing. Largest western school, offers pageantry, pantomime, Dolcroze Greek technique, English Country, Folk & Ball Room dancing. Cata. 1458 E. 53d St., Chicago.

Designs and Designing

N. Y. SCHOOL OF ALLIED DESIGN for Women. Association of Graduates and Students will supply designers or designs, for all forms of Commercial Art Work, such as

PAINTING ON SATIN & CHIFFON, Fashion Sketching, Lamp Shades, Book plates, Posters, Rugs.
160 Lexington Ave., N. Y. Mad. Sq. 972.

Electric Appliances

BOHN ELECTRIC SHOP—all electrical work for the home. We make a specialty of wiring houses. Also vacuum cleaners & latest electrical heating & cooking devices. 820-6th Av., N. Y. C.

Embroidery and Plaiting

WINGENDORFF EMBROIDERIES
Special attention given to Trousseaux. Monograms in drawn work, a specialty.
718 Amsterdam Ave., 731 Lexington Ave., N. Y.

CROSS-STITCH EMBROIDERY. Unusual stamped and commenced pieces on approval. Monograms designed & embroidered. Beads, all kinds. No catalogue. Hurm, 277 Fifth Ave., N. Y.

HEMSTITCHING, Accordion & Side Plaitings, Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 38A W. 34th St., N. Y.

ARACNE STUDIO, formerly of 392 Fifth Ave., and now incorporated as Gambinosi Lace Co., has moved to 667 Fifth Ave., N. Y. C. Importers of the most exquisite Italian laces and embroideries.

AN EXTENSIVE SELECTION of High Grade Chinese Laces, Pineapple linens, Shakespeare Silks, East Indian Batik & Cuban work of the finest handwork, made exclusively by natives. Also hand made

BLOUSES, NEGLIGEES, LADIES' UNDERwear, coats, ostrich feathers, etc. Found at Catherina Maas,
11 West 35th St., N. Y. C. Tel. Greeley 6190.

Employment Agencies

MISS BRINKLEY, 507 Fifth Ave., N. Y. Tel. 2414 Murray Hill. Housekeepers, governesses, nurses & household servants. Houses opened & renovated under our personal supervision.

MISS SHEA'S Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male & female, in all capacities for city & country. References carefully investigated.

MISS G. H. WHITE, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours 10-4. Sat. 10-12.

THE SOCIAL SECRETARIES, INC.
Servants of all kinds & nationalities.
Tel. 7947 Plaza.
5 West 58th St., N. Y.

MRS. EMILY E. MASON
of London and New York. For efficient servants, male and female, call, write or tel. Bryant 5633.
131 W. 42d St., N. Y.

A NEW TEACHERS' AGENCY
under the auspices of Mrs. L. H. McNeill, former teacher in private schools of New York and Washington. 542 Fifth Avenue, Bryant 1896.

Employment Agencies—Cont.

SERVANTS FOR PRIVATE HOUSES
Mrs. R. Stricker & Nephew (Swiss) Estab. 27 years. All nationalities. References rigidly investigated.
40 E. 28th St., N. Y. Tel. 140 Mad. Sq.

Entertainment

MABEL POILLON—Original Entertainments, Pageants. Children's Parties. Plays rehearsed. Lawn Fetes. Costumes. Entertainers. Water Witch Club, Highlands, N.J. Tel. Highlands 1270.

ELINOR FOSTER
200 Claremont Ave.,
Morningside 211
New York.

MRS. ELINOR FOSTER. Modern Drama & recitals rendered delightfully on platform or for parlor entertainment. Highly endorsed. Descriptive booklet on request.

READINGS OF THE MODERN DRAMA, Modern Selections, Miscellaneous Programs given. Entertainments directed. Coaching. Julia C. H. Allen, 6410 Glenwood Avenue, Chicago, Ill.

Fall Openings

KATHERINE CASEY
Will continue to afford old and new patrons the same distinctive service in the making of gowns during the Fall Season. 36 E. 35th St., N. Y. C.

STYLISH GOWNS of the season's latest models from the recent issues of Vogue. Made to the wearer's individuality. Prices reasonable.
Mme. Blair, 132 West 91st St., N. Y. C.

Flesh Reductions

THE FAMOUS VIENNESE METHOD of Reducing Surplus Flesh, building up strength and vitality. Correction of disorders of the digestion, anaemia and insomnia.

WITHOUT the use of **DRUGS** or **OSTEOPATHY** Patrons can master the method in two lessons. Call, write or phone. Mrs. Elliott, 1 W. 81st st., cor. C. Pk. W., N. Y. Tel. Schuy. 9240.

OBESITY REDUCTION. Rheumatism benefited by scientific method. Thermo-electric medium, Swedish gymnastics & massage. No diet. Miss Frye, 233 W. 107 St., N. Y. Tel. 1106 Acad.

Florists

FLOWERS & PLANTS for any and every occasion. Best quality, tastily arranged, at moderate prices. Max Schling, 22 West 59th Street, Phones: Plaza 1241, Plaza 2022.

MAX SCHLING, 22 WEST 59 ST., N. Y. The most popular Florist. Fills every order for New York or any other city in the States. Phones: Plaza 1241, 2022.

MAX SCHLING is charter member of International Florists' Telegraph Delivery Assn. and has a representative to fill his orders in every large city. Write for monthly price list.

WHEN YOU THINK OF FLOWERS
Think of Stumpp
"New York's Favorite Flower Shop."
58th St. & Fifth Ave. Phone Plaza 8190.

Food Products

BALLARD'S SANITARY EDIBLE BRAN. Drugless Laxative. Ask your grocer. If he does not have it, send us his name and 35c in stamps for trial package. Ballard & Ballard Co., Louisville, Ky.

THE VALLEY FORGE (Trade Mark Reg. U. S. Pat. Off.) Whole Pure Food Products. Old Buhr stone process flours and cereals that contain all of the grain. For young or old.

FLOURS—whole wheat, rye, buckwheat, yellow corn meal, white corn meal, bran. Breakfast foods—cracked wheat, oats, rice, barley, rye. Cereals—natural brown rice, brown barley.

INFANT FOODS—Natural brown oarley flour, natural brown rice flour, natural brown oat flour. Delivered in first two parcel post zones, 4 lbs., 25c. Great Valley Mills, Paoli, Pa.

COFFEE (EXKEE BRAND), a blend the excellence of which it is difficult to surpass. 3 pounds (postpaid), $1.00. Quality Coffee Co., 1974 Broadway, New York.

Fruits

H. HICKS & SON
The Fruit Shop
557 Fifth Avenue, at 46th Street.
Tel. 1762 Murray Hill New York.

Furniture

LEAVENS' FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Fitchburg, Boston.

LOUISE BRIGHAM'S distinctive studio, bungalow, home nursery furniture. Choose your own colorings. Low prices. Permanent exhibit. 16 Horatio St., N. Y. Home Art Masters. Cata. free.

NEW YORK GALLERIES
Grand Rapids Furniture Co., Inc.
Reproductions and Importations.
34-36 W. 32d Street, New York City.

DISCONTINUED PATTERNS at less than actual factory cost. Living-room pieces particularly. Amos T. Hill, Wholesale Furniture, 159 Madison Avenue, New York.

CHILDREN'S Nursery Furniture (made to order). Exclusive designs, hand decorated. Estimates given for complete furnishing of nursery & play rooms. E. & G. Quackenbush, 100-5th Av.,N.Y.C. No cat.

BEDSTEAD & BEDDING EXPERTS. Have for years furnished New York's finest Homes. Exclusive designs to suit individual. Suggestions cheerfully given. Geo. M. Miller, 7 W.45th St., N.Y.

THE REED SHOP, INC., 467 Fifth Ave., N. Y. Reed Furniture of all Descriptions. Novel and attractive chintzes. Cretonnes and Furnishings.

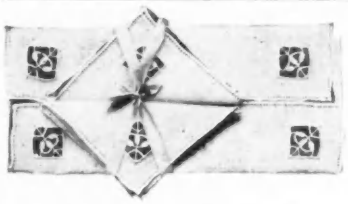
Furs

SUMMER FURS AT SUMMER PRICES. Repairing & remodeling guaranteed. Charles Horwitz (Furrier since 1892), 43 E. 8th St., N. Y. (12 blocks west of Wanamaker.) Tel. 137 Stuyv.

FUR REMODELING. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son,
37 W. 37th St., N. Y. Greeley 3058.

REINER FUR SHOP
22 W. 39th St., N. Y.
We have now on view a handsome selection of the very latest Fall models.

ORDERS are being accepted for alterations and repairs at
Summer Prices
Booklet on Request. Tel. Greeley 4353.



Breakfast is the beginning of a perfect day if one uses a breakfast set consisting of a tray cloth and two napkins of hemstitched linen, embroidered in openwork squares at all points of the compass. Aside from its usefulness in one's own home, and on one's own breakfast tray, it is just the sort of gift for that woman-we-all-know who has at least two of everything else in the world. Price $3.25.

See purchasing instructions on page 27.

Furs—Cont.

BUY FURS NOW direct from manufacturer. Write today for discount list and catalog. Get the choicest guaranteed furs at bargain prices. Herman Reel Company, Milwaukee, Wis.

VOGUE STYLES FOLLOWED IN FURS Remodeling & repairing our specialty. Moderate prices. Satisfaction guaranteed. Hirshfeld's Furriers, 35 W. 44 St., N. Y. Bry. 3018.

FUR REPAIRING—Do your own fur work at home. Easy to learn. Booklet U. Free, about "The Practical Furrier." Lichenstein, 417 Granby St., Norfolk, Virginia.

PASCHKES CO. Smart attractive furs from Manufacturer to Wearer. Workmanship unexcelled. Remodeling at mod. prices. 1416 B'way, N. Y. opp Metropolitan Opera House. Bryant 5202.

Games and Puzzles

Y. W. C. A. (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5763.

THE T. L. PICTURE PUZZLES have opened an agency in New York, at 319 West 57th St. Puzzles exchanged for 50c, also for sale. Call, write or telephone Columbus 8103.

HARRIET BATES, WEST MEDFORD, MASS., will send you an attractive picture puzzle of 150 pieces for $1.00; or over 300, $2.00.
"Exceptionally well made puzzles."

Garden Things

WEATHER VANES for Roof, Porchrail, or Garden. Varied styles & sizes. Exclu. designs to order. Other Garden Novelties. Illus. catalog on request. Nature Studio, Elk Ridge, Maryland.

HOWARD STUDIO, 5 W. 28th St., N. Y. C. Expert makers of garden statuary. Landscape decorators & designers. Designs & estimates submitted. Decorative catalog 25c. Tel. 3457 Mad. Sq.

Golf

AFTER DINNER GOLF! Real Golf indoors. Contains scientific hole, discs 1, 2, 3, hazard bunker, tee mat. Rules, etc., ppd., $3.50 with putter, mashie, ball $5.00. After Dinner Golf Co., 1123 B'way, N.Y.

Gowns Bought

MME. NAFTAL, pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bry. 670.

WE PAY CASH for ladies' misfit, or discarded clothing of any description. Oldest, most reliable & pay highest prices. Write, phone or send. Mme. Furman, 103 W. 47th St., Tel. Bry. 1376.

MOVING PICTURES wardrobe keeper will pay more than dealers for gowns, wraps, waists & men's apparel. Write, send or phone 4765 Bryant. Aarons Universal Exchange, 742 Sixth Ave., N. Y.

BERNARD pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes, 452-7th Ave. Greeley 2499.

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

SHOPPERS' AND BUYERS' GUIDE

Gowns Remodeled

MY RE-BUILDING OF GOWNS IS THE TALK of N. Y., because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, N. Y. Tel. 5265 Greeley.

YOUR OWN MATERIAL USED—Mrs. Gordon rebuilds last year's styles. Reasonable prices. 51 W. 37th St., N. Y. (During July-August shop open at Spring Lake, N. J. 1212-3rd Ave.)

VICTORINE—Rebuilder of gowns. Old gowns remodeled equal to new. Opens Fall season Sept. 1st. 160 West 84th Street, New York.

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lex'ton Av. (29th St.), N.Y. Mad. Sq. 8188.

MME. ROSE GOWNS RECONSTRUCTED See our advertisement on Page 133 which will surely interest you. Mme. Rose, 13 W. 39th St., N. Y. Bryant 2771.

MME. BROWN, 677 Lexington Av., N. Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

JUST A REMINDER—Combine pleasure with business while in New York. New Summer dresses made or old ones remodeled at The Mending Shop, 17 E. 48th St., N.Y. Phone Murray Hill 5062.

MME. BLAIR offers to successfully remodel all your last season's gowns, coats, suits & wraps at moderate prices. Special mail order facilities. 132 W. 91st St., N. Y.

MIND YOUR MENDING. We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc. 762 Madison Ave. Plaza 6232.

MARY FLYNN. Your last season's gowns skillfully remodeled according to the most advanced models. Stout figures a specialty. Gowns for every occasion. 105 W. 68th St. 6421 Col.

MME. RENÉE. GOWNS RE-MADE. Do not have any gown "made-over" without first consulting Mme. Renée, well and favorably

KNOWN among fashion creators in New York, whose long experience in the best Paris Shops insures a real French production—so

DIFFICULT to obtain in the average "reconstruction" establishment. Satisfaction—economy—dependable advice. Send or bring a gown for estimate.

NO CHARGE for consultation. Mme. Renée, 49 West 37th Street, New York City.

M. L. BICE, 177 MAD. AVE., Builder of Gowns, blouses, fancy suits. Late of Jas. McCreery. Transforms your used gown into the latest style. Tel. 7069 M. H. Formerly at 47 W. 34th St., N. Y. C.

Gowns and Waists
Made to Order

ARTISTIC DRESSES Made to order for all occasions. Estimates submitted. Your materials used when desired. Homer, 11½ W. 37th St., N.Y. Tel. 5265 Greeley.

KATHARIN CASEY. Gowns for all occasions. Dancing & Afternoon frocks. Your material used if desired. Remodeling also done. 36 E. 35th St., N. Y., Tel. 1033 Murray Hill.

YOUR ATTENTION IS CALLED to our interesting and new line of early Fall models and tailored suits and gowns. Imported and original models to select from.

WE INVITE YOUR EARLY INSPECTION knowing that there is much of interest in the new ideas from home and abroad. Tafel, Inc., 206 W. 44th St., Opp. Hotel Astor, N. Y. C.

HANNAH GILKES does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

SMART GOWNS AND SUITS Made to Order Distinctive remodeling. Mme. Zara. 625 Lexington Ave., N.Y.

BLAINE, Inc. — Formerly with **THURN** Tailored Frocks—Gowns. Contemporary Paris fashions and own originations. 1 East 53d St., New York.

MME. ELISE—Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "Different," 66 W. 71st., Col. 3975, N. Y.

"THE WARDROBE" A sewing shop where women's clothes will be designed and executed. 24 East Tenth Street. New York City.

DISTINCTIVE FASHIONABLE GOWNS Designed for you personally. Gowns $45 up. Blouses $25 up. Mme. Pauline Marks, 11 W. 46th St., N. Y. Tel. Bryant 3378

MLLE. ELISE, 507 Fifth Avenue, N. Y. C. Gowns for all occasions made to order. Own materials accepted. Trousseaux a specialty. Ready-to-wear gowns from $18.

GRACE M. LONGMATE. Estimate gowns $30 up. Both local and mail orders accepted. Muslin linings sent for fitting. State size. 153 W. 97th Street, New York City.

MAISON FRANCAISE—Exclusive models distinctively French. Gowns, Suits, Blouses, Trousseaux. 45 West 46th Street, New York.

INDIVIDUAL CLOTHES MADE from Royal Patterns assure distinctive gowning and perfect style. Visit our Pattern Showroom. 11 E. 35th Street, New York.

I. JACOBS & CO., Dressmakers, Importers and Ladies' Tailors, now located at 49 W. 46th St., N. Y. Formerly 7 West 31st Street. Models for immediate delivery.

CALDWELL, Inc. 16 West 45th St., N. Y. C. Ladies' Tailors & Dressmakers. Gowns for all occasions. Special attention to mail orders.

FOUR HUNDRED SHOPS A DAY How many shops do you visit in a day's shopping tour? Seldom more than a dozen

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

Gowns and Waists—Cont.
Ready to Wear

MAXON —MODEL GOWNS (Estab. 1899). If you can wear model sizes you can buy your gowns and suits at one-half their real value. Chic and Frenchy. 1587 B'way, N. Y., at 48th St.

MARJORIE WORTH & RUTH ROBERTS Hats Gowns Blouses 12 East 48th Street, New York. Telephone Murray Hill 6521.

ANNA B. McCULLOUGH, 76 W. 48th St., N. Y. Summer models in taffeta, Georgette & net for all occasions from $18.50 up. Skirts from $6.75 up. Blouses $3.75 up. Phone Bry. 753.

"WHITE," 46 W. 46th St., N. Y. Gowns, Blouses & Hats that are individually appropriate. Moderately priced. Exclusive Sport Clothes.

GOWNS for Afternoon and Evening, $18.50–$50. 800 dresses to select from. Correct sport apparel, moderately priced, for town & country. Arthur Lindau, 500-5th Ave., (at 42d St.), N. Y.

"THE SHOP OF BLACK." Mourning Apparel of quality, style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100 St).

HUGHES—27 WEST 46th STREET, N. Y. Importer Creator Gowns Smart Tailleur Suits and Coats, Trotteur Frock of Serge $25.00 upward.

Hair Goods and Hair Dressing—Cont.

WILLIAMS—SPECIALIST IN PERMANENT Hair Waving, removed from 27 W. 46 St. to 39 West 46 St., N. Y. to larger quarters owing to increase in business.

WILLIAMS' wave is beautiful, guaranteed lasting and harmless to the hair. Expert operators in Hairdressing, Shampooing and Massage. Latest ideas in transformations. Tel. 6209 Bryant.

Hair and Scalp Treatments

SCALP Specialist & Nerve Masseuse. Miss Taylor massages your head, neck & spine; quieting nerves & helps nature restore your hair. For summer months at Smith Bldg., Greenwich, Ct.

MANUEL ET LOUIS—HAIRDRESSERS. Imported Henna Preparations, $2.50. Application in a private booth. Permanent wave by experts. Hair designs a specialty. 29 E. 48 St. Mur. Hill 5737.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healty hair; personal consultation. Write for book "Y." "Healthy Hair," 41 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

SIMPLIFIED SHOPPING

THE articles shown on these pages have been selected by Vogue's shopping staff from the establishments advertised in this directory.

Vogue will gladly tell you where any of these attractive novelties may be bought; simply specify its name, page number, date of issue, and enclose an envelope, stamped and addressed, for our reply to you.

Possibly you would prefer that the Vogue Shopping Service made the purchase for you. If this is the case, kindly furnish us with all necessary instructions, and enclose your check for the correct amount with your order. Vogue is always willing to purchase for its readers any article—whether it be listed in these pages or not—without extra charge for the service.

VOGUE SHOPPING SERVICE

443 Fourth Avenue New York City

Gowns and Waists—Cont.
Ready to Wear

BONFORD—MODEL GOWNS. Being manufacturing retailers, we can assure you of original styles, and save you one-third of usual retail prices. 3 West 42d St., N. Y.

CHUMLEY SHOP, 1482 Broadway, N. Y. Beautiful creations in Georgette crepe, silk and lace waists. Reproductions of imported blouses at moderate prices. Send for illustrated catalog.

Greeting and Place Cards

CARDS AND FOLDERS for hand-coloring. Christmas stock ready July 1st. Over 200 dainty numbers. Illus. Cat. "Pleasant Pages" free. Little Art Shop, 1421 F St., Wash., D. C.

COPLEY CRAFT CHRISTMAS CARDS Hand-colored on imported deckle-edged stock. Gift Shops write for special Consignments. Jessie H. McNicol, 18 Huntington Ave., Boston.

PERSONAL XMAS CARDS. Unusual designs on imported rough-edge stock. Your name & greeting in same style lettering; hand-colored. $20 per 100. No smaller order. R. 304, 42 W. 39th St., N. Y.

Hair Goods and Hair Dressing

MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hair dressing, Marcel waving, face & scalp massage. 846-6th Av., nr 48th St., N. Y. Bryant 2671.

LEHNERT & HUTLI—13 East 49th St., N. Y. Permanent wave by the latest & most improved process a specialty. Importers of hair ornaments & beauty requisites. Tel. Plaza 4658.

BENJAMIN ALEXANDER, 8 East 47th St., New York. Ladies' Hairdresser and Designer of Human Hair Goods. Summer stores at Newport, Narragansett Pier & Southampton.

FRENCH HENNA D'OREAL imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint, $1.10. Sent or applied, B. Paul, 38 W. 38 St., N. Y.

SPIRO'S Hair Specialists. Est. 40 Years. Hair goods & Toilet articles; permanent waving, beauty shop, 45 expert attendants. Send for Booklet. "Hair, and its Care," 26 W. 38th St., N. Y.

JOSEPH—1 W. 34 St. Est. 35 years. Superior human hair goods. Transformations and wigs a specialty. Hair Dressing, Manicuring, Shampooing, Scalp and Face Massage. Tel. 1819 Greeley.

A SHOPPING TOUR Through these pages will be fully as interesting and satisfactory as a day on Fifth Avenue.

Hair and Scalp Treatment—Cont.

FALL is the time hair falls out badly; counteract this—consult Waldeyer & Betts, Swedish Scalp Specialists, and get the under growth started. 315 Fifth Avenue, New York.

FRANCES—7 TEMPLE PLACE, BOSTON. Permanent wave, Nestlé System. Manicure, Pedicure, Facial Massage. Hair work a specialty.

MISS FRANCES LADD 8 East 37th St., N. Y. Tel. Murray Hill 4445. Expert treatment of the hair and scalp. Facial creams and scalp tonics sent by mail.

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HOTEL MARTHA WASHINGTON, 29 East 29th St., N. Y. For women. Rooms $1.50 a day upwards. Meals a la carte, also table d'hote. Luncheon 40c. Dinner 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park at West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. R'ms $2 day up. Copeland Townsend, Mng. Dir.

HOTEL RICHMOND—70 W. 46 St., N. Y. In the midst of the best shops, theaters & up-town business districts. Running water or bath in every room, $1.50 per day up. E. B. Seaman, pres.&mgr.

NEW WESTON HOTEL Madison Ave., at 49th St. Accessible—Exclusive—Moderate Rates Appeals to the Discriminating.

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HOTEL WOODWARD, B'way & 55th St., N. Y. Dignified hotel for people of refinement. Especially attractive to women traveling alone. Easy access terminals, shopping & amusement center.

HOTEL BRETTON HALL A hotel appealing to women of taste and refinement, away from the noise of the Shopping District but conveniently located at B'way, 85th to 86th St. N. Y.

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GRAHAM & LITTLE—DECORATORS 8 E. 37th St., N. Y., Period & Painted Furniture Hangings, Fabrics Lamps & Shades **GRAHAM & LITTLE** formerly of 8 East 37th St. now located at 36 E. 57th St. Telephone Plaza 6310

Household Furnishings—Cont.

STRATTON and JOHNS, Inc. Interior Decorating Artistic Lighting 4 West 40th St., N. Y. C. Tel. Bryant 3679.

FIREPLACE WITCH BROOMS—Rustic broom, natural stick, corn to blend with fireplace colorings Height 4 ft. Ideal for fireplace or a gift. Send $1.25. Agents wanted. Redden Quail Club, Paoli, Pa.

AMY FERRIS, 6 East 37th Street, N. Y. Wallpapers, Hangings Rugs and Furniture. Original Designs in Lamp Shades.

ABRAHAM C. BELL—PHILADELPHIA 1708 Chestnut St. Decorative Furnishings. Artistic Wallpapers. Curtain Materials and Period Furniture. "Unusual Shop of Gifts."

ARTISTIC Home and Club Furnishings at moderate prices. Suggestions and estimates by mail. Write us today. Wm. J. Convery & Sons. Trenton, N. J.

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H. MICHAELYAN, Inc. 9–11 East 37th Street, Headquarters for fine Persian, Turkish and Chinese rugs. Telephone 7868 Murray Hill. Liberal accommodations for the trade.

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"COSTUME DESIGN" Correspondence Courses "Parisian Method" for Designers. All trades, Stage Pageants, Photo Dramas & Publicity. Brown's Salon Studio, 1290 Sutter St., San Francisco, Cal.

HUNDREDS OF LADIES in New York drive their own automobiles. They were taught how at The Stewart Auto School, 225 W. 57th St., New York. Full course $55. Booklet.

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FUR REPAIRING—Start retail fur business—Big profits. Easy to learn. Booklet U Free, about "The Practical Furrier." L. Lichenstein, 41 Granby Street, Norfolk, Virginia.

AMELODIOUS VOICE; greatest charm of the conversationalist. Learn to pitch & modulate. Correct breathing, foundation of health. Resident. Special Corres. courses $15. Julia C. H. Allen, 6410 Glenwood Ave., Chicago, Ill.

Interior Decorators and Decorations

MRS. BARNEWALL, 19 E. 48th St., N. Y. C. Antique Italian furniture at reasonable prices. Exclusive Imported Fabrics. Murray Hill 8317.

MISS SWORDS, INC. Interior Furnishings. 18 E. 48th St. New York City. Murray Hill 6745.

MISS McBURNEY & MISS UNDERWOOD. 19 East 48th Street, N. Y. C. Interior decorations, classic and modern. Painted Furniture & Printed linens. Vanderbilt 2596.

In his **"HOUSE OF THREE GABLES"** are now many more illustrative rooms specializing particularly in showing country home work as designed and executed by **G. BOVARD MACBRIDE,** 3 E. 52d St., N. Y. Furniture painted in old crackle, quaint English design chintzes. Special exhibit of Venetian glass in this ample home.

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DECORATING THE HOME is work of experienced artists. We will decorate any home or interior including remodeling complete. Sketches and estimate furnished. Schachne Studios, Dayton, O.

ORIENTAL RUGS AND ARTISTIC furnishings sold direct from the wholesale at a saving to the customer. Chas. H. Koch, 15 W. 34th St. Opposite the Waldorf.

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NEEDLE-POINT TAPESTRY. Authentic designs for chairs, stools, sofas, etc., together with the proper materials in correct colors. Frothingham, 542 Fifth Avenue, New York.

TALBOT HANAN—Interior Decorator. Furnishing and decorating houses of the better class. Casino Narragansett Pier, Rhode Island.

INTERIOR CRAFT STUDIOS—Interior decorations. Distinctive, unusual. Dining-room appointments a feature. Hangings, wallpapers, china, linens, lamp shades, etc., 625 Clyde st., Pittsburgh, Pa.

PERSONAL INTEREST SHOWN in every detail to make a proper home setting around the individuality of the client. Information given. The Grosvenor Co., 27 W. 46 St., N. Y. Bryant 6833.

REST ASSURED whether you buy from the shops in this Guide by visit or mail, satisfaction is yours.

SHOPPERS' AND BUYERS' GUIDE

Interior Decorators and Decorations
(Continued)

THE HOME FROM ATTIC TO CELLAR decorated and furnished. For expert advice consult Miss Elsa Oppenheimer. 549 West 113th St., N. Y. Morningside 3569.

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MAILED FREE—The blue book of jewelry, diamonds, silverware, ivory. 11,000 High-Grade articles at wonderfully low prices. Write for free copy. Charles L. Trout Co., 170 B'way, N. Y. C.

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This awe-inspiring wooden policeman was assigned to a fixed post just to keep the lawless from the lawn. He is a bright-colored gentleman, 21 inches tall, and he balances on his head a stern warning—the "please" is a mere afterthought. Price $1.50.

See purchasing instructions on page 27.

Jewelry and Silverware—Cont.

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Individuality in Jewels
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WE ARE EQUIPPED to purchase your fine jewelry, etc., at full value, even tho' already pledged. Discriminating service. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

I WILL PURCHASE YOUR JEWELS FOR CASH and guarantee you full value for them. Corres. confidential. Est. 30 yrs. Bank Ref. S. Wyler, 6 E. 46th St., N. Y. (opp. Ritz Carlton).

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MRS. T. LYNCH'S SONS, Inc., pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

$100,000.00 IN CASH TO INVEST in Pearls, Diamonds, Emeralds, Sapphires, Platinum and Gold. Estates Purchased. References. Est. 1886. S. Wyler, 6 E. 46th St., N. Y.

WE PAY FULL VALUE FOR Diamonds, Pearls, Colored Stones, Gold, Silver and Platinum.
Also pawn tickets purchased at
BENJAMINS' JEWELRY SHOP, 1594 B'way, bet. 47th-48th Sts., N. Y. Opp. Strand Theatre. Phone Bryant 4684. All business confidential. Est. 1895. Bonded by city.

DON'T SELL YOUR DIAMONDS, Jewelry, Pearls, silver, bric-a-brac, bronzes, rugs. We loan you more money on them at the legal rate of interest than you can realize by selling.

FIRE & BURGLAR-PROOF VAULTS for the protection of valuables entrusted to us. Business strictly confidential. S. Berger, 206 W. 42d St., Times Sq., N. Y. Tel. Bryant 1555.

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For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

CASH at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refining Co., A. 432 Wood Street, Pittsburgh, Pa.

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to the best and most unusual Hotels are these little advertisements. Vogue recommends their service to you.

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ANTIQUE and Modern Real Laces, Wedding gifts. Table sets, bedspreads, etc. Modeled from your laces, gowns & lingerie. Laces cleaned & mended. Est. 13 yrs. Zallio, 561-5th Ave., N. Y.

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J. TUZZOLI, 15 West 45th St., N. Y., makes a suit for $55 which cannot be duplicated under $90. Quality & material faultless in make & fit. Advance Fall models. Tel. 4740 Bryant.

SCHWARTZ BROTHERS. Creators of styles for Fashionable Women. Tailored suits to order $50 up. Ready to wear tailored suits $19.50 up. Catalog ready. 429-5th Ave., N. Y. bet. 38 & 39.

M. BERKOWITZ, 9 W. 46 St. Tailor & Importer of smart clothes for fashionable women will be ready to show a smart collection of advance Fall Models at unusual prices. Formerly at 56 W. 37 St.

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65, up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

H. HURWITZ—49 W. 45 St., N. Y. Formerly with Stein & Blaine. Creator of Ladies' suits & wraps. Only finest fabrics used. My reference you will re-order. Prices moderate. Bryant 3452.

MAISON FRANCAISE
Tailored suits, coats, gowns for all occasions. Individuality
Marina & Co., 45 West 46th St., N. Y. Bryant 8569.

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Now at 180 Madison Ave., (two doors south of 34th St.). Long established, maker of superior tailored suits. Formerly at 127 Madison Ave. N.Y.

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DALE QUALITY PERIOD FIXTURES
Ingenious Adaptations. Original Conceptions. Prices below retail. New Catalog No. 3. Display rooms, 105 West 13th Street, New York City.

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THE PORTO RICO STORE, 402 Madison Ave., N. Y. Exclusive importers of wonderful Porto Rican Filet Tiré household & bridal linens. Monograms. Approval shipments. Leaflet.

OLIVA—Cross-stitched Linens and Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Oliva, 166 Brewster St., Bridgeport, Conn.

PURE IRISH LINENS for the New Home. For the "Dowry Chest" or for gifts. 25c to $1.25. Embroidered baby pillow $1. Send for booklet L. Kimball's Textile Shop, Norwich, Conn.

BRANT LINEN CO., Fine Arts Building, Chicago. Illustrated Catalog of Household Linens and Handkerchiefs sent on request. Agents for The Irish Hand-Woven Linen Damask Co.

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SILK UNDERWEAR and **Negligee** to individual order. Exclusive styles, refined taste. Hand-embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St., N. Y. Tel. Audubon 8692.

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Maids' Uniforms

NURSES' OUTFITTING ASS'N—Uniforms for Nurses and Maids for house and street. Aprons, Collars, Caps, Coats, Bonnets. Catalog V. 450-5th Ave. (at 40th St.). New York.

Milliners

VERA, 6 East 46th St., N. Y.
A wonderful Collection of Stunning Hats—Original French Models—also my own creation, moderately priced.

HATS FOR THE INDIVIDUAL. Personal attention by a designer. Distinctive models from $7.50. Also toques specialized. Ida L. Weber, 66 West 39th St., New York City.

NATHAN GIBSON CLARK.
Exceptional Hats.
43 W. 56th St.,
New York City.

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WINGENDORFF. Artistic designs for monograms in drawn work, cross-stitch eyelet & cut-work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

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KNABE VICTOR-VICTROLA Service is perfect. A request by mail or phone will bring you full details of Knabe Mail Order Service. Convenient Terms. 439-5th Ave., N. Y. Dept. A.

HAWAIIAN UKULELES and Singing Guitars. Complete line of Hawaiian instruments. Ukuleles $7.50 up. Guitars $10 up. Practical instruction books. William J. Smith & Co., 50 E. 34 St., N. Y.

FINEST MUSICAL TRAINING for children, private tutoring daily. Harmony, biography, piano, New mental ideas. Cosby Dansby Morris, 10 yrs. faculty Cincinnati Con., 527 W. 134 St. Morn. 428.

Oriental Novelties

CHINESE HAND-MADE LACES, embroideries, rugs, porcelains, wallpaper, draperies, etc. Beautiful & desirable. We buy for you. Bklet. Perrs Shopping Service, 19 Quinsan Rd., Shanghai.

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders.
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SMOCKING taught by partially worked sampler—one E. Z. Smocking pattern, cotton, needles & simplified smocking book for $1.00. Helena Buehler, 210 So. 13th St., Philad., Pa.

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PARFUM L'OISEAU BLEU—Latest creation of Tanty. Face Powder, Sachet, etc. Miniature s'ple Perfume, Face Powder Sachet by mail, 15 cts. Tanty, Perfumers, 140 W. 34th St., N. Y.

INDIANA PERFUME, a delightful Eastern blend of Bichara, full of Orientalism; Leila, named for Indian Princess; sample 50c. Bklt. on request. Natura Co., 461 Fifth Ave., N. Y.

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THOROUGHBRED TOY POMERANIANS; reasonable, strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

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YOUR FRIENDS CAN BUY anything you can give them—except your photograph. Champlain Studios, 306 Fifth Avenue (31st St.) N. Y. Boston, 161-164 Tremont Street.

MARY DALE CLARKE, 665 Fifth Avenue, N. Y., Portraits made in Platinum or by Direct Color Photography. Studio closed during summer. Will re-open October first.

Professional Services

YOUR SPARE TIME turned to good advantage taking orders for our smocked waists and children's dresses. Liberal commission. The Irish Linen Co., Davenport, Iowa

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13-15 EAST 54TH STREET, N. Y. Boarding place of exceptional advantages where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

37 EAST 53D ST., N. Y. Pension centrally located, comfortable rooms. Parlor floor dining-rooms, separate tables. Permanent arrangement, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

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CHINESE, PERSIAN & ASIA MINOR Rugs in exclusive designs. Jones & Brindisi, Direct Importers, Craftsman Bldg., 6 E. 39th St., N. Y. "The Maximum Value at Minimum Price"

ORIENTAL RUGS not to be found elsewhere, distinctive in character and moderate in price. Handoook on request. A. U. Dilley, Architects' Building, 101 Park Ave., N. Y.

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BAD FEET BENEFITED. Our scientific footgear will feel comfortable and neat. We take cast of both feet. Balanced Shoe Co., 40 West 39th Street, N. Y. C.

WORN SATIN EVENING SLIPPERS recovered with your own satin. New process makes them like new. Send slippers, ¼ yd. satin & $1.00 to Renu Slipper Co., Merrimac, Mass.

GOLD & SILVER SLIPPERS if soiled or tarnished can be regilded or resilvered to look like new. $3 a pair. Postage paid one way. Albert Trading Co., 225-5th Ave., Room 416, N. Y. C.

SHOECRAFT SHOP, 27 W. 38th St., N. Y. Smart shoes in the narrow widths AAA, AA and A; size 7½, 8, 8½, and 9. Send for booklet "Fitting the Narrow Foot" and Catalog V. S.

Shopping Commissions

MRS. H. GOODALE ABERNATHY
Shopping Commissions. No charge.
37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

MRS E. F. BASSET will shop for or with you, furnish your house; suggest costumes. Goods on Approval. No charge.
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FOUR HUNDRED SHOPS A DAY
How many shops do you
visit in a day's shopping tour?
Seldom more than a dozen.

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

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Shops for and with you without charge.
347 Fifth Avenue.
Opp. Waldorf-Astoria. Tel. 2070 Murray Hill.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Services free. Send for Bulletin of Fall Specials. 366 Fifth Avenue, N. Y.

MRS. EDGENA BROWN TIPS, 503-5th Ave., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N. Y.'s advanced modes. Will shop for or with you gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

"BEAUTIFUL THINGS I SEE." Write for Free Weekly Fashion Letter with list of bargains. Shops free for or with you. Anything on approval. Irene Stephens, 334-5th Ave., N. Y.

MRS. HELEN ROBERTS, 156-5th Av., N. Y. shops for or with you, no charge. Early Fall styles procurable now, prices low. Private school orders a specialty. Tel. 1290 Fordham.

KATE R. FETTIT, formerly of New Orleans, purchases wearing apparel, housefurnishings and gifts. Services free. Accompanies patrons. References, 60 W. 94th St., N. Y., Tel. 5254 River.

IRMA KORY, 21 W. 46th ST., NEW YORK. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

MRS. EDWIN McCALLA DAVIS, 606 West 116 St. N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

LOUISE R. ALLEN. Shopping Specialist. Entrust your commissions to the woman who knows. Trousseaux, Sport Clothes, Oriental Rugs. Garden & Summer home articles, 537 W. 121 St., N. Y.

MISS NEVILLE CHAPLAIN will buy everything for your fall wardrobe or your house without extra charge. Goods on approval. The Anderson, 102 W. 80th St., N. Y.

BLANCHE BOSTWICK. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings, chaperoning. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

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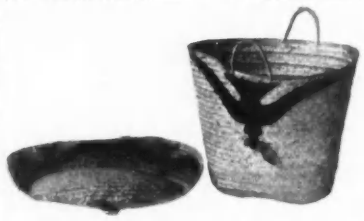
HAND-DYED SMOCKS, $7. In rose, blue, lemon, green & flame. Unusual buttons, white collar. Send bust measure. Children's $5; with bloomers, $6. Mrs. G. S. Kramer, 156 W. 106th St., N. Y.

Social Etiquette

MLLE. LOUISE AN AUTHORITY. Exceptional training abroad enables me to teach & answer by mail most advanced questions. 10 lessons $1. Complete course $10. 118 W. 57 St., N. Y.



This Moorish garden basket and kneeling-pad are the latest weapons in the world-wide war on weeds. One takes up a firm position on the pad, uproots the enemy, and deposits them in the basket. Should one be of a more peaceable disposition, the basket and pad may be used for gathering flowers. Both basket and pad bear black felt birds, species unknown. Price of basket, $2.25; of kneeling pad, $3.00.

See purchasing instructions on page 27.

Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N. Y. C. Tel. Plaza 7947.

MANUSCRIPTS UNIVERSAL Society of Writers, Inc., Acts as Literary Agents to writers of reputation. Sales for plays, photoplays, fiction & all Literary Material. 220-5th Ave., N. Y.

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ENGRAVED STATIONERY, monograms, crests, note paper, visiting cards, announcements, etc. Designs, samples & booklet free. Estampe Co., 132 W. 23d St., New York City.

ARMORIAL STATIONERY. Authentic family crests engraved in colors for following families: Briggs, Carpenter, Chase, Eddy, Greene, Hubbard, Norton, Parsons, Tucker and Whitman.

SHOPPERS' AND BUYERS' GUIDE

Stationery—Cont.

ARMORIAL STATIONERY. Lends distinction to social correspondence. 100 Folded Note Sheets or correspondence cards & envelopes $5.00 ppd. G. G. Ross, 116 Hancock St., Somerville, Mass.

FOR INFORMAL CORRESPONDENCE—Name and address neatly printed on 125 envelopes & 200 sheets Japan Bond $1. Correct style & size. Ppd. Tiffany Press, Peru, Ind.

COATS-OF-ARMS—Emblazoned Correspondence requested Annie Foote Smith—"The Berkshires" Lee, Massachusetts.

AN ADVANCE LINE of Xmas & holiday cards will be on display after Oct. 1st. Order early from a complete assortment & secure the best of services. Acme Press, Inc., Sta. & Engs. 7 E. 28th St., N. Y.

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GRAHAM & LITTLE and The One Dollar Shop, Inc. Gifts for all occasions. 8 E. 37th Street, N. Y. City

MR. MULLEN & MISS SHAW formerly of Crocker wish to announce the opening of their new establishment to be devoted exclusively to Mourning—

Hats
Gowns
Veils
Blouses

Neckwear
and
Furs

Mr. Mullen & Miss Shaw, 16 W. 37th Street, N. Y.

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Visit the **SPORTS SHOP. Unusual** and Pre-Advanced Sports Hats, Skirts, Blouses, Sweaters, Coats, Middys. Exclusiveness & utmost value. 500 Fifth Avenue (42nd St.), N. Y.

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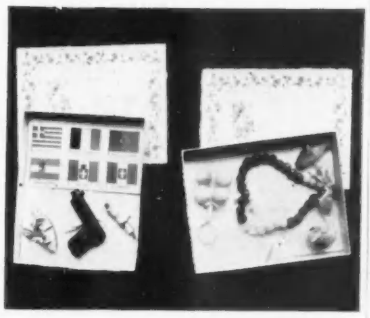
THE TALLY-HO, 20 E. 34th ST., opp. Altman's
Luncheon Afternoon Tea
Southern Dinner 85c.
"Picturesque, novel experience." N. Y. Herald.

ROSE GARDEN SERVICE, includes the triple functions of the Tea Room itself, catering for home affairs, and the Feast Boxes sent by mail. The Rose Garden, 36 Central Pk. South, Plaza 7872.

THE CLOVER TEA SHOP for luncheon or dinner, is inviting and restful. Delightfully varied, fare and moderate charges. Northwest corner, Madison Avenue and 59th Street, N. Y.

WHITE SWAN TEA HOUSE bids thee welcome at 28 West 46th St. Luncheon—afternoon tea. Chinese delicacies.



One way of starting preparedness early is to present your small son with a "Fairy Play Box" containing a Battle-ship, the gummed-paper flags of Europe, a whistle, and a pistol, to teach the young idea to shoot water. Price 50 cents. A more youthful box contains a string of beads, a pink, blue, and white rattle, and a duck and a fish, to help popularize bathing as an indoor sport. Price 75 cents.

See purchasing instructions on page 27.

Tea Rooms—Cont.

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Toilet Preparations—Cont.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective, 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's or Solitaire Co., Moodus, Ct.

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ANTIRIDES KARA removes wrinkles & strengthens relaxed muscles of face & neck. Price $1.50. Mme. Helene, Face Specialist, 546 Fifth Avenue. Write Alice Maynard. Also at Stern Brothers.

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GIFT SHOP BUYERS will find attractive line in Rad-Bridge Score Pads, Pad Holders, Bridge Sets & Playing Cards. S'ples on request. Dept. A, Radbridge Co., Inc., 144 Pearl Street, N. Y.

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See purchasing instructions on page 27.

Wholesale Gift Shops—Cont.

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Is it a Plutocrat?
Is it a Hyphenate?
Is it a Neurotic?
Or is it a sophisticated attitude of mind?

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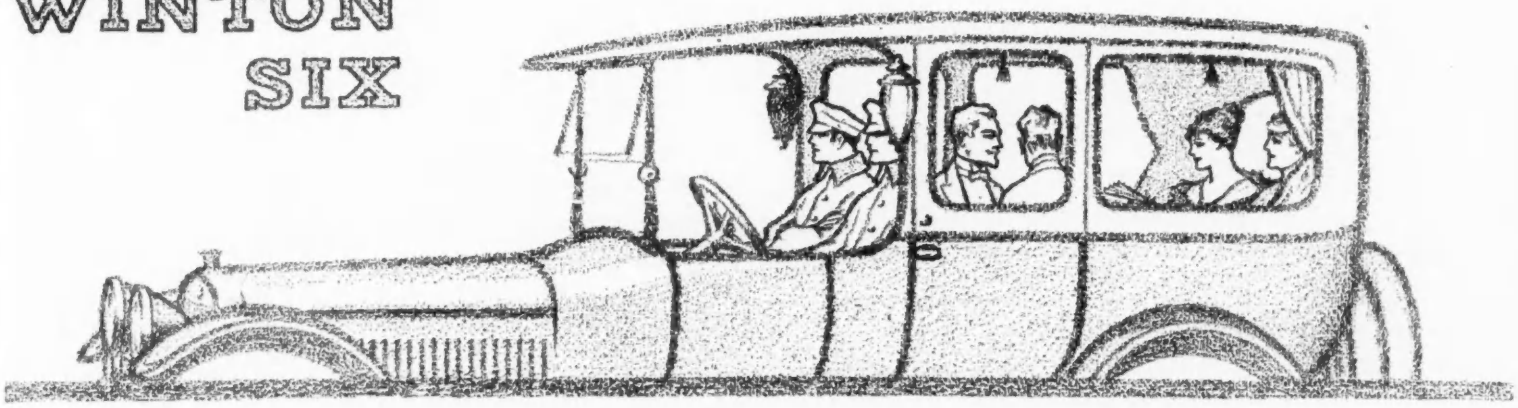

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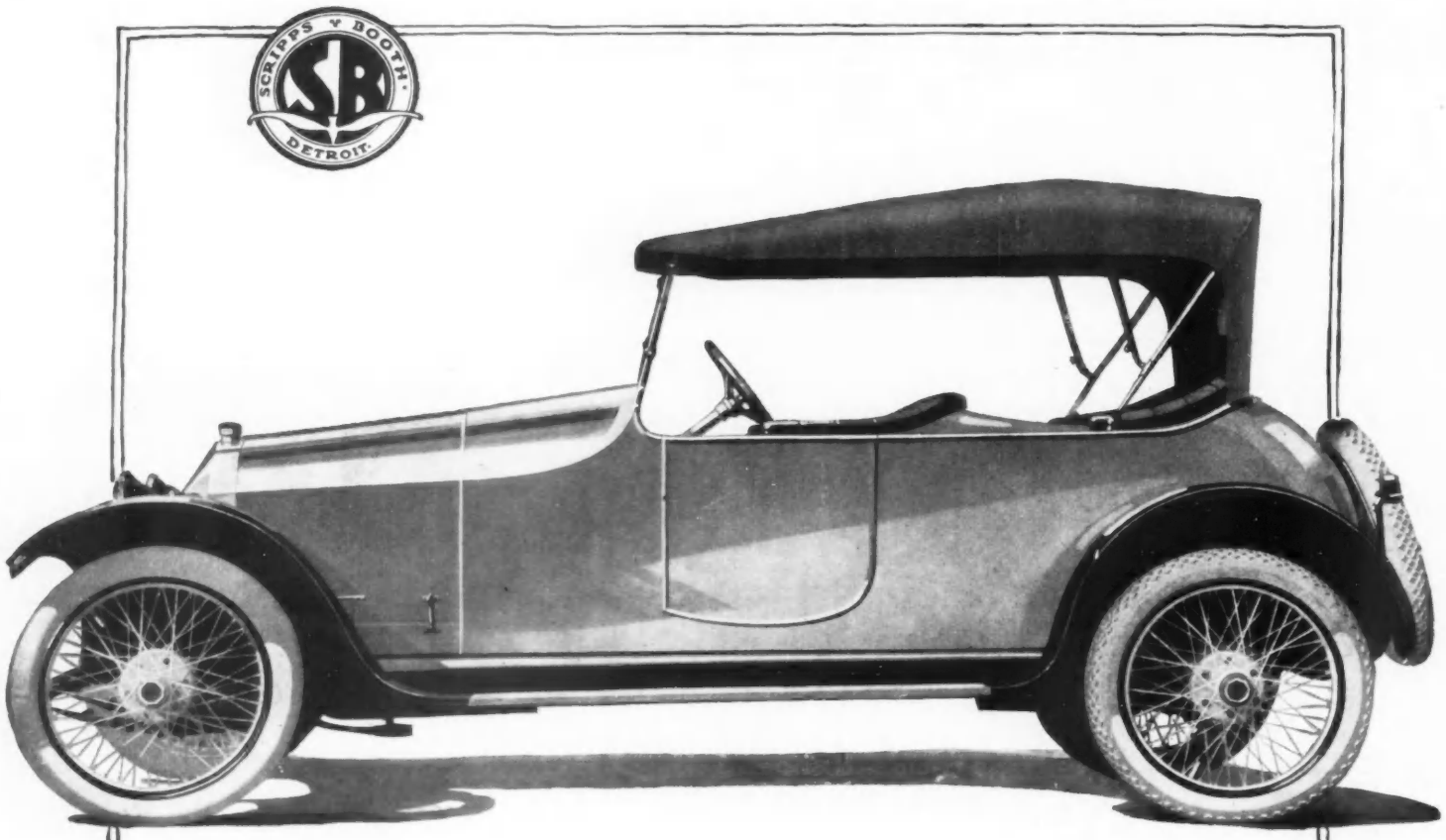
The Winton Company

21 Berea Road, Cleveland



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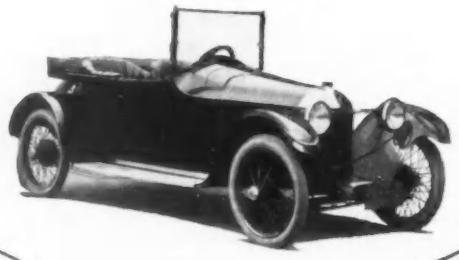

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The Next Vogue Will Be

PARIS OPENINGS NUMBER

Dated October 1

VOGUE has been looking forward to the next issue of itself for months, for in the Paris Openings Number it has the time of its year. When the time for the October 1 issue arrives, Vogue puts the Children's Number carefully away and sallies forth on a riotous orgy—one long debauch of fashions. The worst has happened; in this present number, just as gently as possible, you have been told the truth about your new clothes. You have become hardened to the ins and outs of your new silhouette and the ups and downs of your waist-line, and you can gaze unmoved upon your new hat, which resembles the leaning tower of Pisa. Now that all these things are off Vogue's mind, it simply revels in the latest flights of imagination of the Paris couturiers.

THE MODES OF TO-MORROW

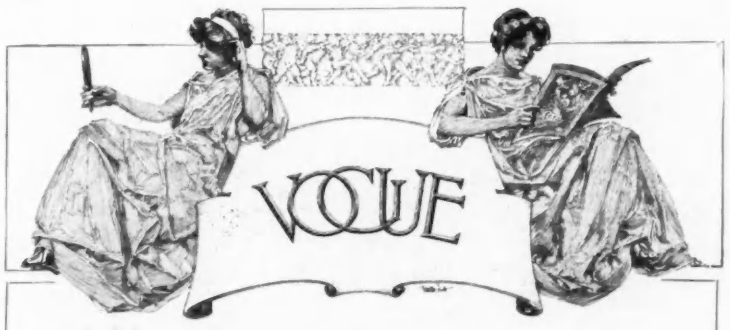
The October 1 issue will contain about a hundred of the models from the autumn openings. That is easy to say and quick to read,—but remember that inducing a couturier to show his cherished new models is like persuading your dearest enemy to tell you how she gets her hair that lovely shade. But Vogue has an uncanny gift of achieving the almost impossible, so the next issue is full to its covers of the most successful models of the Paris openings—all those models which go to establish the mode of to-morrow.

You see, we have been hearing vague rumors of the new models,—all sorts of rumors. We just get ourselves excited about being Directoire, when there comes another rumor that we are to be moyen âge. No sooner do we reconcile ourselves to that fate, than we hear a loud report of an Empire winter. We hear that "they say" our skirts are to be wide, and we hear that "they say" our skirts are to be glovefitting. So just to quiet the riot of rumors in our minds, we pant for the truth. And the Paris Openings Number is the truth and nothing but the truth. All those rumors we have heard are either confirmed or denied, for the openings have happened and the modes are established—and, as that Scottish gentleman in "The Lady of the Lake" didn't say, "This rock shall stray from its firm base as soon as they." They are not just a few tentative guesses as to what the mode might be; they are the authentic models from the authentic openings.

THE STYLES THAT "STAY PUT"

And, once the models have made the rudiments of the new fashions clear to you, they proceed to lift a host of minor worries from your mind. They settle all those little perplexities about collars and sleeves, they show you just where the outbursts of fur are to occur, they instil in you the right idea as to the smart distance between you hat and your hem. There is even some inside information about the latest scandal in lingerie (and oh, the things that are going on in that underworld!). The ten thousand little things that are the big things in a woman's life—these are the things that one learns from the Paris Openings Number.

And there is more than the mere frivolity of sketches of all these models. The openings must be taken much more seriously than that. There are uncensored accounts, straight from the front, of the particular features each couturier is impressing upon his models.



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Remember the Worthy Precept:

PUT NOT YOUR TRUST IN NEWS-STANDS

Order the Next Vogue Now

FAR be it from Vogue to be educational, but, after you have digested the next number, the Paris Openings Number, you will be able at a glance to tell a Worth from a Dœuillet. You may chat knowingly of what Callot is doing and what Jenny isn't, you may drop a few learned words about Premet collars and Paquin waist-lines, and the Vogueless ones will marvel at your erudition.

The cover of the next, the October 1, number of Vogue is by George W. Plank

OF OTHER THINGS

But much as Vogue would like to continue this fantasy of fashions to its very back cover, such important things are happening outside the world of dress that the next issue must give over some of itself to the people who write of them. All sorts of vital things are happening on the stage. The season is now really under way; there have been a few flurries of new plays before this, but the real true season has just gotten into full swing. There is a veritable embarrassment of new plays, and Mr. Clayton Hamilton tells of them all. His article is not, alas, a succession of honeyed compliments; but honesty is the best criticism and it makes wonderfully interesting reading.

FIRST AID TO THE MUSICAL

Vogue has kept one of the very best things till the last. It has been looking over the back numbers of itself, and it has come to the conclusion that music has not played an important enough part in its life. So it has called in the aid of Mr. Hiram Kelly Moderwell, who knows practically every thing there is to be known about music; and henceforth, beginning in the October 1 issue, Mr. Moderwell's articles on music and those who are interpreting it are to be a most essential part of Vogue's career.

THE NEWS-DEALER AND YOU

How many times have you stopped at your favorite news-stand (or had your husband stop) to buy a Vogue for you because you had a smart premonition it was out, and how many times has the news-dealer just stood and twiddled his thumbs—because it *was* out. Sometimes he says you didn't place an order with him anyway. News-dealers never believe that, because you have always bought Vogue, you always will; your only protection is to order Vogue in advance.

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MRS. JAMES SPEYER

Mrs. Speyer, who has been spending the summer at Bar Harbor, Maine, will return to town in the early part of October. Mrs. Speyer, besides being a prominent hostess, is noted for her indefatigable charitable work in New York. This charitable work is not limited to occasional benefits, for she is president of the New York Women's League for Animals and is actively engaged in the management of many other charities

THE STRAW BALLOT *of the* PARIS OPENINGS

Until the Last Grande Maison Shall Have Opened Its Doors, the Mode Hangs in the Balance; but the First Openings Presage Chemise Frocks, Fuller Sleeves, and Slightly Longer Skirts

LANVIN

Crinolines have taken French leave, and Lanvin is again happy with her old love, the straight silhouette. Black liberty satin (for satin is successor to taffeta) is used for this collection model, and the embroidery is in white, semi-opaque, tubular beads. The hat of purple velvet (the drum-major's own) is all crown save for the ornament and bride of tubular jet bands

THE first of the Paris openings makes it indubitably clear that the crinolines of last season have taken French leave. They have vanished as it were, over night, and hardly a pannier remains to tell of their passing; one shudders to think what will become of the petticoat that began its career so bravely last year. Those airy ruffles, those bewitching frills, to what fate will they be consigned? In general, however, skirts remain wide and one welcomes this softly falling fulness which is less cumbersome than the hoop and certainly less trying than the narrow tubes in which we struggled about when that fashion was at its height.

Of course no decisive statement can be made until all the Grandes Maisons have held their openings, but in the opening collections which have been shown thus far, the moyen âge influence is far more pronounced than the Directoire, which has been an important factor in many of the recent models. Hardly a collection but has given prominence to frocks on frankly moyen âge lines. Sometimes they are girdled about the hips. Sometimes the girdle is dispensed with altogether, and the frock remains a "chemise." This new-old style is very pretty and graceful, and offers a plain surface for embroidery and other garniture, which is applied according to the fancy of the house. Curious embroideries are indulged in this season in the brilliant Byzantine thread, and one also sees much jewel-work and Japanese embroidery, and the flat decorative stitching in threads of different colors, which was described in the issue of Vogue for September 1, on page 144, and illustrated in the same issue on page 42. Velvet is especially pretty embroidered with metal threads in this way, and gray or coral red velvet delicately but closely stitched with silver is exquisite and very new.

THE WORTH OPENING

The Maison Worth went to the period beyond the moyen âge and showed frocks which were of definitely Renaissance lines, as well as moyen âge models. This was a logical development, for there is about the costumes of the Renaissance a regal splendor quite in keeping with the tendencies of the Maison Worth. Velvet, as M. Worth had previously told me, was much in evidence at the Worth salons and was used for Renaissance frocks with closely draped bodices cut in deep points on the hips or in front and with very full long skirts with pointed trains. Worth also showed short one-piece frocks on chemise lines, and some costumes which continued the use of drapery. The coats here were mainly of three-quarter length, and the skirts

WORTH

When the couturiers could find no solution of that vexed problem of where to put the waist-line, they remembered that the moyen âge had no waist-line and hailed it with joy as the coming mode. This chemise frock of blue-green cloth is trimmed with otter and its black embroidery is touched with dull gold thread, for the trail of the golden serpent is everywhere

LANVIN

The cap, for caps accompanied each boudoir gown at Lanvin's opening, is here of coral velvet, silver embroidery, and tulle. The chemise robe is of mustard yellow and vivid blue silk, gold-brocaded

The Directoire lines, which continue to be rather more prominent in hats than in frocks, are plain to see in the hat worn at the Ritz by Mrs. William K. Vanderbilt. It was of black panne velvet, with silver ribbon and an upstanding band of gray fur

LANVIN

Lanvin demonstrates her favor to the three-quarters coat in a suit of gray velvet embroidered, like the gray velvet hat, with silver stitching and edged with Mongolian goat fur. The coat draws on over the head

though full, were straight. Metal lace and the new lamé tissues were highly favored by this house, tulle retained an important place, and brilliants and fur were extensively used as trimmings.

AT THE LANVIN SALONS

Mme. Lanvin is devoted to the straight chemise frock—straight from shoulder to hips, or at most only slightly curved to the figure. It is seamed across at the hips, and the skirt is shirred or plaited on to the long straight corselet. Frocks like these are enriched with embroidery to almost any extent. Mme. Lanvin is fond of the flat decorative embroidery described above, and she used it in stitching not only frocks but hats and boudoir caps as well, with silver and gold thread in these designs. She obtained wonderfully pretty effects with this and with similar embroidery in silk of bright contrasting colors.

Like Worth, Lanvin favored the three-quarter-length in suit coats; an unusual feature of these Lanvin coats was that in many cases they opened on the hip from the bottom of the coat to the narrow belt and permitted a glimpse of pocketed skirts below. Sleeves, as a rule, were comfortably loose, and skirts were short and moderately wide. Separate coats were of gray, red, or beige suède trimmed with fur, and coats of quilted materials were also to be seen at Lanvin's. There were most exquisite boudoir gowns such as the gorgeously brocaded gown at the upper left, and, like it, each gown was accompanied by its filmy bonnet

TWO MODELS BY CHÉRUIT

Sleeves have acquired an unaccustomed amplitude. Chéruit sponsors the sleeve which ends definitely wide at the wrist and uses it on this frock of blue-green wool tissue embroidered with rose silk

On both coats and frocks the waist-line is often reduced to a mere seam. Of such mind is this manteau of a beige woolen fabric like cheviot in weave, but akin to velours de laine in finish; the collar is of gray rat

lamé tissue was used, and tubular bead embroidery. There were lace frocks trimmed with sections of Japanese gold embroidery. One remarkable tea-gown had Hindu embroidery of tiny mirrors.

THE MAISON PAQUIN OPENING

Chemise frocks were shown also by Paquin, but the influence of the pannier is distinctly felt in evening gowns. At this house the tailored coats were three-quarters length, tight at the waist and flared below. Collars were high, even to wrinkling about the chin. Skirts also flared below the hips. Paquin also used much velvet, and in furs preferred rat, Labrador, and skunk. She, too, favors lamé tissues and metal laces.

THE MAISON JENNY

At the Maison Jenny the long straight line was emphasized in tailored costumes. Most of the skirts here were full (often plaited), but straight. There were, however, some bouf-

THREE MODELS FROM WORTH

(Above) Worth decides the much-debated question of the position of the waist-line by having three waist-lines, which range all the way from moyen âge to empire. The skirt is full and long, and the sleeves bulge as new sleeves are wont to bulge—at the elbow. The material is brown velvet, and the fur is skunk

(Above) It is but natural that Worth, the maker of stately gowns, should rediscover the Renaissance. But he is not restricted to the dignity of court ladies; he finds dignity even in a peasant frock of tight bodice and deep yoke. Brown velvet and brown mousseline-de-soie are embroidered in silk and gold and banded with skunk

(Left) A big loose coat of dull blue cloth escapes being simply full and loose by having across the back and sides a corded seam, which is known to the initiated this season as a belt. The collar and cuffs are of seal

Here, as elsewhere, metal brocades and lamé tissues and other metal tissues were extensively used.

WITH CHÉRUIT

Chéruit is another of the great houses to favor moyen âge or chemise frocks. At her opening, they were shown short and wide, with loose narrow belts, long easy sleeves, and odd cuffs. A few frocks were longer in back than in front. Tailored coats had a closefitting body and were wide below the waist. The skirts were very wide, and flat in front and in back, with the fulness spreading on the hips. With these tailored suits were worn embroidered blouses of mousseline and crêpe. Here were huge manteaux which flared from the shoulders, many of them entirely of ermine, castor, seal, or velvet. Much natural yellow kolinsky, skunk, and badger were used. Some evening gowns also showed chemise lines, and were loosely belted; in one frock the corsage had an odd collar across the back, with the shoulders bare below it. Much fant models, notably an evening gown with a bouffant skirt, the hem of which was caught to the legs of the wearer with satin ribbons. There was also a velvet street frock on which double ruffles were set like panniers just below the waist in front. A few models were on Empire lines, and a somewhat larger number betrayed the influence of the 1830 mode.

The combination of a frock with a coat of contrasting color trimmed with fur to match the frock was sponsored by Jenny, and one of its most successful exponents was a gray velvet frock with a coat of red velvet trimmed with gray fur. Two novelties in blouses were notable at the Maison Jenny; one was a chiffon with a superimposed gilet cut from a Persian shawl; the other was the close-fitting jersey such as belonged to the fashions of the late eighties, which was worn as a blouse with street suits. Long straight sleeves widening slightly at the wrist were favored here, and on afternoon and evening frocks the sleeves were puffed. A new evening corsage cut straight across the shoulders was also notable.

Sanction was given to metal laces and to lamé tissue. Jenny's favorite colors appeared to be gray, blue, green, and black. Many models were trimmed with rabbit, and black varnished leather stamped with gold afforded newness in belts.

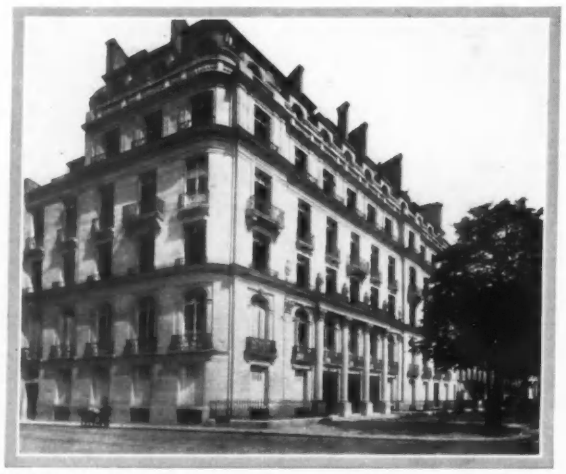
CHEZ PREMET

At Premet's opening there were some moyen âge models, but the tendency was toward the draped frocks which found such great favor last year, with short, full, soft skirts. Silk or wool embroidery trimmed the serge costumes. Sleeves were close at this house, and jackets came a little below the hips. Waistcoats, belts, and often entire jackets were made of fur. Fur bands were little used, but very high fur collars and wide fur cuffs, often of rabbit, were prevalent.

Afternoon and evening frocks were much draped, and the latter continued the tradition of long trains on short skirts. Gold lamé tissue, gold brocade, metal laces, and tulle were used.

THE DŒUILLET COLLECTION

Dœuillet showed a varied collection in which the new note was emphatically moyen âge. The skirts were slightly longer than those of last season and full but straight. On evening frocks, the skirts were still short with the long narrow train. Lamé tissue and metal laces prevailed, as at the other openings, and there was much use of velvet and velours de laine. Tailored coats were three-quarter-length; the short close corsage appeared in a number of models; and the sleeves showed a tendency, which is very new, to bulge slightly.



Facing the Champs Elysées and the rue Matignon is the new home of the Three Fates—the Three Callot Sisters whose magic fingers and magic brains and almost magically invisible personalities have made them foremost among the powers that rule the destinies of a woman's life and increase the income of France

THE MODELS OF DOUCET

Doucet frocks favored the long slender lines though some panniered and draped evening gowns were still to be seen there. Skirts were longer, and the very narrow belts were placed rather high. Suit coats were in either hip-length or three-quarter-length, with high fur collars, and both coats and skirts were generously edged with fur. Sleeves were comfortably wide. One really long skirt with a train made its appearance on an evening frock at the Doucet salons, and there were many gowns with slender scarf-like trains hanging free from the gown. Skirts shorter in front than in back were also featured here.

Yellow, gray, beige, red, and a blue-gray were favored colors here, and prominent materials were velours de laine, velvet, brocade, and, of course, lamé tissue. Metal laces were leading trimmings, and bead embroidery and the flat stitched embroidery were also used. The Parisienne's fondness for wearing flowers was gratified by single long-stemmed roses thrust in the belts of many models.

WITH MARTIAL ET ARMAND

Martial et Armand showed pretty graceful capes of tulle and metal laces, sometimes edged with velvet bands. A cape of gray tulle and lace edged with gray velvet and collared and cuffed with marmot was especially pretty. It was worn over a delicate gray frock.

The Martial et Armand collection was an exceedingly interesting one from every point of view. There were two or three Directoire models among the pretty, practical, tailored frocks. The tailored costumes of cloth, velours de laine, and other woolens were almost invariably collared with fur. The coats were rather close-fitting, flaring from the hips, and were longer than the models of last season. Some of them were quite three-quarter-length, and with many of them no blouses were worn. The skirts were wide but were plaited so as to fall softly, flaring gently from hip to hem. The broad effect at the hips was not featured by this house.

Distinctly chemise were many of the afternoon and evening gowns of velvet, mousseline, and tulle, with rich gold embroideries. Some of the evening gowns and boudoir gowns were exquisite, notably one of gray-green panne velvet with a train and with an overdress of cloth of gold, girdled a bit high and ornamented with a jeweled motif in front. Over this was a straight robe of green and gold tulle, edged with narrow gold lace; and a second veil of green and gold tulle fell from a jeweled band of golden tissue which crossed the brow. This veil, edged again with gold lace, was drawn closely about the chin, the narrow gold edge forming a sort of bride from which the green veil fell over the throat. It has been long since anything so lovely in color has been seen in Paris.

Another striking *robe d'intérieur* was of rich ruby red velvet, a superb manteau-like garment, trailing on the floor. When the manikin shyly slipped out of this gorgeous robe, she stood revealed in bloomers of soft mauve satin below a straight moyen âge bodice of rose satin heavy with gold lace. The bloomers were not at all like Turkish trousers, for they extended only to the knee.

EVENING FROCKS

Very pretty was an evening frock of lustrous light blue satin with a short, tight, draped bodice cut low and square in the neck, with plain satin straps over the shoulders. The skirt was exceedingly full and the folds were caught together at the hem on each side and fastened with a tasseled ornament. A splashy knot of dull pink roses was posed at the waistline directly in front. Another charming evening frock was of rose faille; one was of emerald green velvet; and there were many wonderful frocks of tulle and lace to be seen and many of them a-shimmer with gold and silver.

JENNY

This is the sort of thing Jenny is doing for her opening: The suit is of velvet of the color of the eggplant, embroidered with silk. Then the jacket opens on the side and shows beneath a fringe of silk to match the suit that the top of the frock beneath is of blue crêpe de Chine—blue

CALLOT

The two frocks on this page, do they prove that the belt is going, going—gone? At any rate, its life hangs on a very slim thread. And as the belt narrows the sleeve widens, and the Callot sleeve spreads at the wrist. This frock is dark blue serge edged with Bordeaux red woolen cord

In this coat, one of her collection models, Mme. Jenny has kept the taupe rabbit at the top of the coat away from the deep band of taupe rabbit at the bottom by means of a broad expanse of black velvet. Then she has tied on a big black bow of her favorite velvet

FOUR MODELS FROM JENNY

(Left) These loose coats of straight lines, with a full skirt section sewed to a long plain top, are featured for the coming winter. This is of velvet, a leading fabric for coats and suits and frocks, and is a vivid blue, for all strong colors will be in high favor. The fur is gray rabbit

Just as, last season, Mme. Jenny made the most youthful of bouffant lines, she now makes the most youthful of straight lines. This cloak is of black satin and otter, half-belted with jet: for, just as a narrow belt is smarter than a wide, so is a half-belt often smarter than a whole

One-piece frocks are exploited everywhere. Straight and limp from the shoulder, they are loosely girdled at a high or low waist-line, or both, and the skirt is not extremely wide and is often plaited to preserve the desired straight effect. Sleeves are large, as a rule. There is the gigot sleeve (the familiar leg-of-mutton) and all varieties of the bishop sleeve are seen, all widths and with all sorts of cuffs. Callot makes a sleeve which, easy at the top, is seamed across at the elbow, while the lower part flares pronouncedly. Chéruit makes a long straight sleeve which, broadening slowly from the shoulder, is widest at the wrist, where it is edged with a band of embroidery.

The corsages designed for the new wide skirt are generally rather closefitting, but can not properly be called basques. The bodice is slightly draped; the waist-line is straight and a bit above normal, and a corded seam often replaces the belt. Some of the new evening corsages are cut square, with narrow plain straps of tissue over the shoulders. The line of the décolletage is almost brutally severe and altogether youthful.

THE DEBATABLE WAIST-LINE

The placing of the waist-line is one of the puzzles of this season's mode. Recently, when I was ordering a new frock and the question of the waist-line lay heavy on my spirit, I walked into one of the houses of the place Vendôme.

"Where do you place the waist-line this season? Is it high or low?"

Madame laughed, and there was a merry twinkle in her eye. "Both," she laughed.

"Ah," said I, "sometimes high and sometimes low."

(Left) Slimness (and a distinct measure of slimness is now assured) does not mean narrowness. Merely to look at these coats is to know they are of yards and yards, not to crush frocks which, though slim, will still be of yards and yards. This coat is beige, cheviot and stitching

A succinct cable from Paris says that the house of Premet is using "much rabbit, much gray." Of rabbit and gray cloth is this suit. It exploits Premet's close sleeve, softly hanging skirt, hip-length coat, and, most important, the waistcoat. Many of these waistcoats are of some close fur, but this one is of old-blue velvet

"No," she insisted, "high and low. There are two belts."

And so it proved. I was ushered into a small salon, and there I was shown one of the newest models (that sketched at the bottom of page 42), and it had two belts. One was placed a bit high and the other about an inch and a half below it. The belts, which were of bottle-green velours de laine, like the frock, were embroidered a bit in front with gray silk cord and silver thread; and the frock underneath was plaited from a yoke, like a chemise. There was nothing about the back of this frock, however, that suggested a chemise. A loose bolero-like cape fell from the shoulders, concealing the upper-belt; and the lower belt dropped a bit in the back and was drawn under two box-plaits, one on either side.

Belted, as it were, to my chair, with my eyes on the waist-line, I sat while frock after frock passed by. One or two of the frocks were quite Directoire in style. Very pretty was one of blue satin, with a coat belted across the front only. The waistcoat of rich silver and blue brocade was belted in waistcoat fashion across the back only, and the narrow blue satin strap was buckled with silver and placed two inches or more above the normal line.

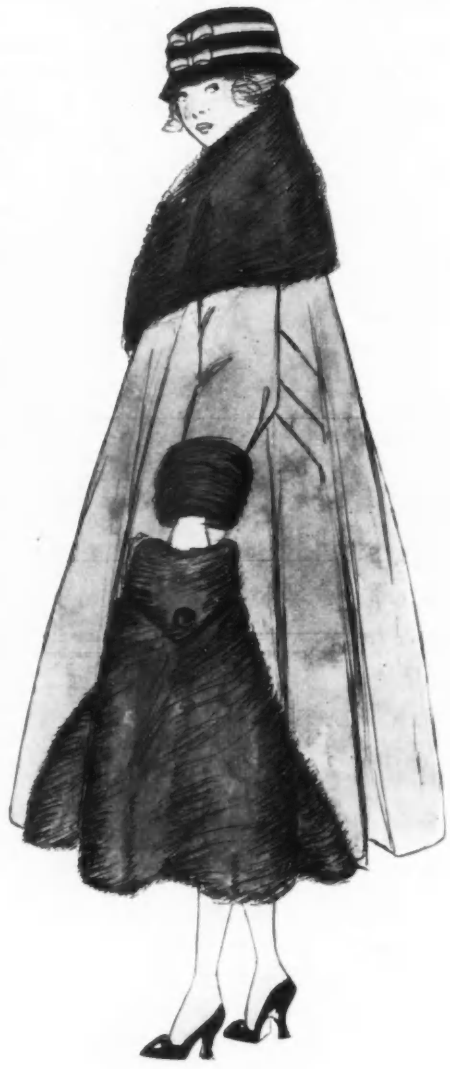
Several models were belted at the normal line across the front, and belted high across the back. In some of the evening gowns and boudoir gowns the line was high—Empire, in fact—with no belt. Instead, a corded seam joined the skirt to the tight, short, seamed corsage.

Martial et Armand have for some time been featuring the chemise frock, belted in the vaguest sort of way or not belted at all; and these medieval garments in rich stuffs ornamented with gold and silver embroidery and lace, were perhaps the most remarkable of all the frocks in their collection.

PROPHECIES OF THE CHEMISE FROCK

One is convinced from the openings which have already taken place that these chemise frocks will be exploited extensively this season, in which case the waist-line need not be discussed further. There will be no waist-line. Yet for those who always have and always will refuse to wear the loose straight frock, there will be short tight bodices fitted or bodices closely draped to a slightly high waist-line, with soft full skirts below. There will be, also, loose coats, loosely belted under the arms or across the front or back,—a mere section of a belt buttoned on somewhere; and there will be coats with a straight moyen âge top and a very full skirt shirred on under bands of fur or other trimming.

Jenny belts a manteau with jet and the belt slips low and ties in front. Chanel still ties her narrow belts carelessly in front, but she, like the others, also uses the sectional belt, placed rather low. Callot belts a velvet tailored coat at the normal waist-line with black satin in the form of a narrow belt tied in a flat pump bow directly in front, with ends falling to the bottom of the skirt.



They say that rabbits, except such as survive by hare-breadth escapes, have disappeared from the Paris vegetable gardens. Quantities disappeared for this gray velours coat, so ample, so comfortable, so—can it be we speak of Paris fashions?—so sensible. Here's to the straight full coat; may it always be with us

Maupas attaches half of a rose colored brocade skirt (literally half, for the skirt crosses the back only) to a draped belt of rose brocade, which is placed at a normal waist-line and is finished in front with a huge bow of the rose brocade, and this ample half-skirt of the rose brocade, which touches the floor all round, is worn over a simple girlish frock of white mousseline embroidered with silver. This dainty mousseline creation may also be worn without the section of rose brocade.

Madame Lanvin has girdled several of her latest frocks low about the hips, although one of her very newest models (shown at the upper right on page 36), a sort of Russian blouse drawn on over the head, is belted at the normal waist-line.

Opinion as to the proper place for this wavering "line" must clearly be somewhat divided, for the couturiers themselves, apparently, are undecided. In despair, they have omitted it altogether in some of their latest models. The chemise frocks are appearing on all sides—pretty, straight, fur-trimmed garments of velvet,

THREE MODELS FROM PREMET

Did we say the new lines are straight? Well, just to prove it, many evening frocks are draped, none more so than Premet's. Premet's are short, too, and tagged by such slender trains as this. Taffeta lamé, a favorite tissue with this house, is girdled with blue-green velvet and roses and topped with tulle

embroidered in medieval fashion with threads of gold and silver. Paquin has just made for Mme. Lina Cavalieri the chemise frock sketched at the lower left on this page. Of violet liberty satin, it is shirred twice above each hip, and the line of shirring outlines the bust so that the result is a high waist-line.

NEW VELVETS AND SATINS

Fabrics play a more than usually important part in the new modes, and despite the war, the new weaves are many and lovely. A new stiff velvet, manufactured by Bianchini and by Coudurier Fructus, is being exploited this season by the couturiers. It is called "poil droit" or "velours Florentin," and is very thick and firm. There is no "up" nor "down" to this velvet. Instead, the pile stands stiffly and firmly erect, producing a curious bloom. Made into evening cloaks and frocks, this velvet is exceedingly rich-looking and more than usually lovely.

A new and very heavy satin, something like the old "satin duchesse" but very much heavier, is another product of these great houses; and this satin, called "satin royal," is also made much of this season by the couturiers. It is particularly suitable for street frocks and cloaks. These two stuffs are also combined in the same tissue in stripes of velvet on satin.

THE BIANCHINI METAL FABRICS

Bianchini's lamé tissues are exquisitely pretty and some of them are wonderfully delicate. Metal gauzes in gold and silver are fashioned into the loveliest of frocks. Veritable fairy tissues, these, agleam with all the hues of the dragonfly and scarab, iridescent, glittering, and elusive. One of these tissues, made exclusively for Martial et Armand, is of golden gauze embroidered with metallic threads of vivid blue, and it is the most exquisite stuff imaginable.

Another wonderful tissue, a brocade of tête de nègre silk woven with threads of gray and silver, is called "peau de serpent," and looks not unlike the glittering skin of a coiled snake. This tissue is stiff and rather heavy but exceedingly rich. Cleopatra might have worn such stuff as this, had her costume admitted of such heavy lustrous folds. But from all accounts, the lady was more lightly clad. There are any number of

FOUR MODELS FROM PAQUIN

WHEN LINA CAVALIERI LEFT THE SALONS OF PAQUIN, THESE ARE THE THINGS SHE TOOK WITH HER

(Upper left) A frock of gray cloth is banded half the length of its skirt with black velvet. One way of achieving both a high and a low waist-line is by having one in back and the other in front

(Upper right) This wrap of sky blue taffeta has that 1830 appearance of being just about to slip off the shoulders. A rose velvet collar which just escapes being a hood starts it, and an upside-down ruche of taffeta completes it

(Left) Imagine the amazing loveliness of Lina Cavalieri in this gown of violet liberty satin, held up by silver ribbons. It is shirred to a superlatively high waist-line, and it concludes on either side in flowers, fringe, and tassels, all silver

(Right) Sometimes even the newest evening gowns can not escape being draped and having a train trail them. There is this one of changeable rose faille, gleaming with yards of silver lace and girdled with indigo and gold lamé

REVILLON

Caracul and silver rabbit (or one should say rabbits, and many, many of them) made this coat. The shoulders and sleeves fit with a comfortable easy snugness; but as a whole, not in height nor breadth nor in the principles of extravagance has this coat given in an inch to a slimmer fashion. These loose coats are often thus beltless, or else half-belted or belted narrowly

REDFERN

Ruffling fur is one of the latest "economies" of Paris. This set is of mole edged with vison, (weasel); its slim cut about the waist proves fully that to be close is not to be economical

MARTIAL ET ARMAND

In Martial et Armand's collection suit coats are rather close-fitting, full and flaring from the hips, and longer than they were last season; some are three-quarters length. Skirts are full and hang softly straight. And—the truth will out—with many such costumes no blouse is worn. This suit from the collection is of light gray cloth trimmed at strategic points with weasel

MARTIAL ET ARMAND

Is the waist-line to be high or low? Sometimes—it is to be both; not either, but both. Two belts are used, as on this one-piece frock from the collection, are used to hold plaits that hang straight from the yoke like a chemise. Full yet slim chemise frocks, indeed, are in many collections. In back hangs a genuine bolero

wonderful metallic tissues; brocades are woven again with golden threads to simulate embroidery; heavy failles are splashed with golden flowers; gauze is marvelously wrought with gold and silver; lamé taffetas are almost as delicate as chiffon, with a wonderful golden bloom. There are stiff brocades which might have been worn by some princess of the middle ages, and which cost the couturiers seventy francs or more a metre; there are tissues a queen might covet, laces like silver frost, webs of gold of surpassing delicacy, and gold lace so heavy that it might have been beaten out of pure gold. In addition, there is a heavy lace of woolen thread, which is pretty in white or gray, a sort of chenille embroidery which is very curious, and tulle and mousseline strewn with metal flowers—silver on rose, gold on gray. There are motifs of jeweled embroidery of Byzantine richness, gold studded with brilliant stones; and there are metallic gauzes which are brilliant beyond compare. One of these is a most vivid green, which, in certain lights, looks like pure gold. There is a silver cloth embroidered with gold and silver, and a new tissue called "velours Gaulois," which is very rich. Callot is using black tulle embroidered with gold and silver and with color; and the Callot collection is not the least brilliant in Paris. In other tissues, there is much panécla, panne, velours de laine, and kindred tissues of varying thickness, broadcloth, trykho, cheviot, serge, faille, and a sort of shaggy canvas.

In colors, "raisin de Corinthe," "rouge antique" (both employed by Premet), all shades of blue and green, gray, cerise, brown, dark red, framboise, rich violet, mauve, and yellow are in high favor. Aside from the delicate gauzes and mousselines, it is remarkable that strong colors are apparently preferred this season. Evening frocks of vivid green velvet are among the prettiest of the new models, and for all occasions deep rich colors in all tissues are given the preference by couturier and Parisienne.

(Continued on page 132)

WHEN FLORENCE WALTON WAS NOT DANCING IN PARIS IN AID OF THE AMERICAN AMBULANCE, SHE FOUND TIME TO ACQUIRE THESE DŒUILLET AND CALLOT SUITS

(Left) It is usually an oversight on the part of the designer when an autumn suit doesn't have a fur collar. The coat of this green velvet Callot suit starts right in with a collar of black astrakhan, turned up and then down the way things used to be in the days of the Directoire. Two flounces complete the coat, which, in the casual way of some of the new coats, has nothing more of a belt than a cording at the waist-line

(Right) According to the new rules of the game, if the bodice has the required snugness and the collar has the correct Directoire up-and-down-ness, it is considered perfectly fair to flare below the belt. That was the precept that governed this Callot costume of bronze velvet, banded with slim stripes of black satin. The question of the waist-line was settled by putting it just where it should be under a long tie of black satin

(Right) The suit-coats of Dœuillet (some of them) exhibit to-day that nicety of length between long and short called "sleeve-length," and in them the flare of yesterday has not been wholly subdued. This is the thing that happened to this green velvet suit, braided for a brief interval in black and fastened with galalite buttons. The collar is one of the mighty army of rabbits now gone to their just reward

(Left) Some of the new coats begin by fitting so tight that they stop just short of being basques and finish by just avoiding a flare. There is the coat of this Dœuillet suit of light gray woolen mixture, all buttoned down before with gray coroso buttons. The sealskin collar evidently has not heard the rumors of the Directoire; it goes only in one direction. The skirt is a simple skirt—just that and nothing more

Disregarding LAWS *of* SUPPLY. PARIS DEMANDS FUR

And to Satisfy the City Which Must Be Obeyed, the Couturiers May Yet Have to Consider the Lowly Mouse-trap

The fur doesn't matter, it's how you treat it, says Paris; and then it treats a lot of little squirrels to brown dye. The result is a Martial et Armand cape, a muff, and three narrow bands on a hat of purple velvet

The high lights of the season shine even from this Odette toque of dyed brown squirrel, tufted with gold braid and bright silk. The collar that keeps her back hair so nice and warm is of squirrel and brown velvet

The way to feel like a Russian princess with miles of name and a winter palace is to add this Revillon set of marmot and skunk to a regal mien, with a final touch of gold and brown in passementerie buttons

TWO days ago I called on Ethelinda, who is in Paris on a shopping tour. Now Ethelinda is a widow, and she is rich. Of old she vibrated between New York and Monte Carlo, even swinging as far afield as Cairo in the season. She flitted in the spring through London drawing-rooms, and Paris saw her often in the racing season.

Now that the swing of the pendulum has been shortened by the war, London and "Monte" remain unvisited; but "I would die," declares Ethelinda, "if I couldn't visit Paris once a year."

Ethelinda has been buying furs, and I found her surrounded by rocky cliffs of boxes and tossing billows of tissue-paper in the midst of which dark objects appeared and disappeared, as one moved about, like porpoises in a summer sea.

Enveloped in a manteau of mole, she was conscientiously studying her reflection in a double mirror. One could just perceive the top of her head above the enormous skunk collar which lay across her shoulders, and her hands were literally swallowed up by the fur cuffs.

FURS FOR ALL OCCASIONS

"Do you like it?" Her voice from behind the fur collar had a furry sound, as if it came from a great distance. "Or do you like this better?" And, dropping the mole coat in a heap on the floor, she slipped into a garment of caracul which her maid held in readiness. It was a frock rather than a coat, a straight "chemise" of caracul, drawn on over the head and fastened from throat to waist-line with jet buttons. Instead of a belt, a loose girdle of jet was tied carelessly in front, and the huge collar was of ermine. I liked it "better."

"What else have you bought?" And I dived into the nearest billow of tissue-paper and brought up a "magpie" set (shown at the right) of black and white fur. "Rabbit," said I.

Ethelinda tossed her head. "Seal and ermine," she said mendaciously. "I ordered it especially." There was an odd little round hat with the brim of velvet rolled back in front and a checkered crown of black and white fur, a collar of checked fur with a ring cravat of ermine and a bag of white velvet and checked fur.

The rabbit's own mother wouldn't recognize this black and white checkerboard fur that Jeanne Duc uses above a white velvet brim to form a hat, with a strip of ermine to be a scarf, and with more white velvet to make a bag

On the outside of the box I read "Jeanne Duc." After that, billow after billow of tissue-paper yielded up its secret. There was a toque and collar of spotless ermine, adorned with loops of brilliant blue and crystal beads, an ermine muff with crystal tassels, a skating coat of mole with bands of gray rabbit, an amusing little toque with straps which buttoned on to the coat collar, and a motor coat of gray velours de laine lined with civet. There was an evening coat of blue velvet with a vast collar of ermine, ruffled on the edge, and a superb silver fox set.

"Don't you think," said Ethelinda, her forefinger thoughtfully supporting her chin, "that I need another set of furs for afternoons?"

It was too much. There were enough furs in these boxes for a family of nine. And I was tempted and fell. "What fur?" said I.

A FUR-TRIMMED SEASON

The furriers are hungry. The war has not only made rich furs scarce, but it has impoverished the purses of the fur-buying public, so that expensive furs are no longer bought and sold in the market place. The supply of inexpensive furs, too, is limited; and, in their perverse way, the couturiers, determined that what the furs lack in quality shall be made up in quantity, are making fur collars of unheard-of proportions and are trimming skirts and manteaux with fur to the depth of sixteen or eighteen inches. Sleeves are furred to the elbows, pockets are edged with fur, and fur belts adorn coats and manteaux of the season.

Not content with all this, the couturiers have decreed that we shall wear short wraps of fur—capes, rectangular scarfs, huge separate collars, and dolman-like garments of fur, with muffs and toques to correspond. Hand bags and pillows are trimmed with fur. Even the pincushion now boasts a border of fur, and the perfume bottle shrinks in fear from a fur collar. One of the newest hats is trimmed with a fur flower. The hat is trimmed with fur, the veil is edged with fur, and fur mingles with the "tassels on her boots."

And for all this furry trimming the poor rabbit has been mercilessly hunted from its hedge-rows

The ubiquitous rabbit is here a brown "cuff" on a bottle-green cloth bag, strung with brown ribbon and hung with green balls

and tall grasses the world over, the inoffensive "cotton-tail" and the big Australian rabbit sharing a common fate. We have robbed the muskrat and the grubbing mole. The vulgar rat has been flayed, and the poor little chipmunk has been stripped of its pretty striped skin. We have even pounced upon the common or barnyard weasel, christened it blonde ermine and raised it to a high place in the world of furs. Not even the mouse is safe.

Otter and skunk are in demand as mourning furs, and many pretty wraps are made of skunk combined with marmot, seal, or astrakhan. Ermine, chinchilla, and fisher, all the varieties of fox, and "Labrador" will be smart this season. Putois, for some reason, is used less than last year. As for sable, it is beyond the purse of the Parisian at present.

WHAT HAPPENS TO FURS IN PARIS

It is not the fur that counts, say the couturiers, this season. It is the finish, the way the fur is dyed and treated that renders it smart. And so consistently is this idea carried out that it is difficult to recognize well-known varieties. Rabbit masquerades under all sorts of high-sounding names. Marmot and some of the furs with long hair are dyed and figure as strange new furs. Squirrel is dipped in dye and emerges as a new sort of chinchilla or as some hitherto unheard-of fur from that land of strange fur-bearing animals—Russia. The fireside cat is even offered up on the altar of fashion, and one shudders to think that one's latest set of marmot may possibly have been the police dog.

Fur collars and cravats are being made by all

Sheep is not popular yet, except as shaggy white yarn combined with blue chenille cord to make a Jeanne Duc hat and scarf lined with royal blue velvet. A queer white bird turns upside down on the hat and a wool medallion completes the blue velvet bag

the leading modistes. Odette uses narrow bands of ermine, rat, and other short furs, combining them with velvet and silk. Sketched on this page are two of Odette's latest achievements in this line. One, at the lower right, of dark blue faille, is banded with narrow straps of silvery gray rat, and the silk is embroidered with zigzag green silk grass from which sprout small red and yellow silk flowers. Hat, muff, and bag are embroidered in this way and form a very pretty set.

Of dark blue velvet is the other muff, scarf, and hat, at the lower left, brightened with the narrowest possible band of snowy ermine. Odette is fond of this oddly shaped muff, and makes many of her smartest models in this form. The pretty toque and collar sketched in the middle above on page 44 are made of Siberian squirrel and brown velvet. The toque is tufted with bits of bright silk and gold tinsel.

Mme. Lanvin makes effective use of blonde ermine, ermine, and Siberian squirrel, with discreet bands of skunk. A hat of black tulle and skunk is one of the prettiest in the Lanvin salons, and the Lanvin turbans of rat and blonde ermine are not surpassed by any in Paris. Georgette uses gray squirrel effectively, and Mme. Hamar employs rat and belette, or weasel.

Chins are not being worn this season, says the owner of this Martial et Armand collar of blue mousseline, edged with seal and worked in silver

THE VERY NEWEST FUR OF ALL

Martial et Armand make the pretty brown squirrel cape sketched at the left of page 44 with the accompanying "barrel" muff. Redfern also makes these odd little fur wraps, combining two furs in some pretty fashion. Revillon uses castor, mole, and astrakhan—scarce, owing to the war—and a great deal of silver rabbit. The very newest fur of all is "chacal"—the pelt of an animal found in far-away Russia. This fur trims many of the new manteaux. Scarfs and muffs are also made of it. In texture and color it resembles prairie-wolf, which is a short-haired, stone-colored fur, with a strip of black-tipped long hair down the back.

Rick furs are scarce, and Parisians who can buy them are scarcer, but there is at least a trail of ermine over this Odette hat, scarf, and muff of dark-blue velvet. The oddly shaped muff is one of Odette's favorite originalities

When she wears an ermine muff and collar and an ermine band around her beret of purple velvet she also wears an exclusive expression, for ermine comes high, and then only the wily furrier knows whether it isn't reincarnated rabbit

To remind her of summer, green silk grass is embroidered on her Odette hat, muff, and bag of dark-blue faille, banded with gray rat. Red and yellow flowers sprout from the green grass and a dark-blue plume nods from the hat

ALL PARIS DECLARES THE GLORY OF THE NEW GOWNS OF RICH AND DEEP-TONED VELVETS AND HEAVILY BROCADED SATINS; AND ONE BROCADED WAISTCOAT MAKES A SUIT

MODELS ON THESE TWO PAGES FROM MRS. WHITNEY'S SEMI-ANNUAL COLLECTION OF IMPORTED MODELS

(Left) The fabric is the distinguishing thing about evening gowns this season, fabrics like the silver-brocaded black mousseline of this Fanny dinner gown. The skirt is long, in the way that skirts have decided to be, and a rope of silver beads girdles the waist from which, at each side, fall longs strips of black tulle

(Below) One of the favored materials for afternoon is velvet—rich, soft, dark-toned velvet, sometimes heavily embroidered and at other times trimmed with bandings of fur. Very dark blue velvet fashions this Berthe-Hermance gown which is trimmed in the simplest fashion with a collar and long strips of ermine. The belt fastens with beaded ornaments

She put on her newest (and longest) blue satin dress (it came from Martial et Armand); next, her Louis-Quinze waistcoat (below) of blue satin and silver brocade; and finally, her blue satin coat (left) partly to hide and partly reveal the waistcoat beneath. The coat is three-quarter length, and tightly fitting except where it flares gently below the waist-line; and the sleeves give full denial to the snugness of late years

Photographs by Ira L. Hill

Some fashions may hesitate, but this long Premet coat of black satin rushes in and declares itself Directoire. Like all coats of its kind, it fits closely above the waist and hangs in semi-flaring folds below. Other signs of its times are the turn-over collar, which rises even higher than the cravat of Alençon lace, and the one large revers. Both are Directoire, but neither is more so than the Lacroix hat of black velvet with a cut steel ornament in the front

STRAIGHT LINES IN A SUIT, ANKLE LENGTH IN A FROCK, AND DIRECTOIRE DESIGNS IN A COAT AND HAT, THESE ARE SOME NEW IDEAS FROM PARIS

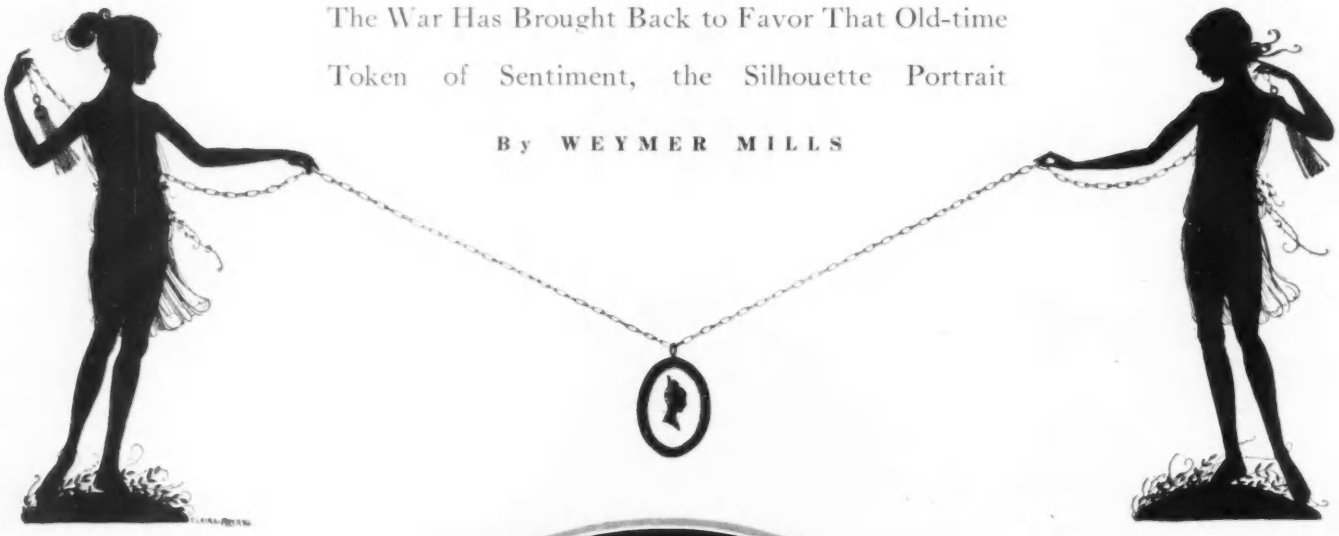
Paris hasn't decided on one creed for belts, and Premet wisely avoided the question in this suit of a new self-striped velours, green-blue in color. Tucks are his manner of avoiding the waist-line, narrow tucks that spread into fulness over the hips. But even Premet didn't care to avoid the fur collar, which is of mole, tied with a mole colored satin ribbon. The suspicion of straightness about the coat becomes certainty in the full and plaited circular skirt made with a yoke

A rumor of one-piece dresses and a report of long skirts have passed the French censor, and this Maurer frock is visible proof of both. The designer adds that plaits may help the frocks to hang almost straight from the shoulders, and that many of the smartest of them are thus loosely girdled with a mere wisp or half-wisp of a belt. This frock is made of a new material, a Rodier fabric woven loosely like cheviot and striped in two tints of beige, and it is embroidered in self-colored worsted

THE SHADOW OF ROMANCE

The War Has Brought Back to Favor That Old-time Token of Sentiment, the Silhouette Portrait

By WEYMER MILLS



THERE is little talk of new ideas in personal decoration on the English side of the Atlantic. Many of the great creators of feminine apparel and fancies are at the front and it is no uncommon thing to hear that this or that feminine artist has gone to make ammunition. The children of leisure who should make a pilgrimage to the old world now would never recognize their favorite haunts. The sunshine seems to have left the Rue de la Paix, and three o'clock in Bond Street is no longer a famous shopping hour. Gone are the ladies garbed in smart attire who used to flit from show window to show window. Although it has been decreed by leagues formed by the Duchess of Devonshire and other exalted personages that only the smallest signs to betoken bereavement should be worn, the vast majority of women who have, in the last two years, sent warriors to the front never to return, are wearing the long established habiliments of grief.

Though the late eighteenth century was the great period of the silhouette artist, his work was in high favor in the early nineteenth century

The silhouettes above were made in 1812 and show three sisters in the fancy dress which they donned for a London ball given in that year

The exquisite idealism which Mrs. Beetham gave to her silhouettes is expressed in this portrait on ivory of a Mrs. Montagu

A BLACK AND WHITE JEWEL

Indeed the only gentlewomen one seems to see in the West End are dressed in black and white. At the theatres and fashionable restaurants, although the latter are seldom but half filled and have no air of gaiety, women rarely wear colors. Jewels are considered very bad form, and even a simple string of pearls is left in its strong box. "We suit our black and white rooms," said a woman of social importance. One little dreamt when these exotic backgrounds were copied from the orient that they would be peopled by black and white figures. It is this sombre world that is seeing the revival of the black and white brooch or ring of the eighteenth century. For as Mme. De Duffant has aptly said: "Fashion will arise even in the jaws of death."

Most famous of the silhouette painters was Miers who painted on thin plaster

These silhouette jewels have a most interesting history. The last quarter of the eighteenth century seems to have been their best period. When Sarah Siddons graced the Broad Walk in Kensington Gardens, and Fannie Burney was tugging at her royal mistress's hair, and sighing because she could not find time to create another Evelina; when Horace Walpole vowed the French were imitating the English and the English were imitating the French, and Rousseau's "hen," Madame de Genlis, was expected daily to cross the Channel, fortune smiled upon the silhouette.

FAMOUS SILHOUETTE PAINTERS

The earliest known English silhouettist was Mrs. Harrington, whose studio was at 131 New Bond street. In 1775 she depicted the Camplin family; this set of twelve portraits is now in the Wellesley collection. Miers, who had a gallery first in Edinburgh then in Leeds before he dawned upon London, was the most patronized silhouette artist of his day. He was the Cosway of shadow limners. Cosway would paint your miniature for a hundred guineas, or less, if he liked you; but Miers was always near by to take your profile, on plaster, for a guinea or two. He gave an idealization to hair and features that none of his contemporaries, save the peerless Mrs. Beetham, ever approached. As for the minute portraits he designed for rings, brooches, and lockets, nothing has exceeded them in exquisite quality. Each has had its "Sentimental Journey"—as pretty a thing as Sterne gave his admirers. Ghosts who in life danced at Mrs. Cornely's assemblies might identify the faded bits of ribbon and the pathetic locks of hair that to-day nobody cares for or remembers.

Linked with the name of Miers is that of Field, who became his partner and successor and was especially renowned for his "portraits in little." Field invented the rather ugly fashion of touching the shadow portrait with gold. One of Miers's neighbors in the Strand, and

(Continued on page 136)

The eighteenth-century lover's token was his silhouette in red coat and feather cap

IN GAUTHIER'S SALONS ONE MAY CATCH A FEW FLEETING GLIMPSES OF ALL THOSE BASHFUL TRIFLES THAT ARE BORN TO BLUSH UNSEEN

Behold her downcast eyes; that's the modesty of nature. Then behold her upturned frills; that's the artfulness of art. In between them, there is a trifle of red voile-de-soie, black tulle, and black velvet, yet women want to vote

Besides her innocent look, she wears an uncensored bit of white voile-de-soie flecked with black toile and laced with black velvet. If one wishes a more colorful career, it may be flecked with blue and laced with mauve ribbons

(Above) It is a sort of elder sister to the chemise at the lower right, this nightgown like nightgowns never used to be. It is a circular sweep of citron colored voile-de-soie, stopped with black tulle and laced with black velvet ribbon

Gentle reader, wouldn't you look startled too, if you were sent out to face the world in a mere afterthought of white voile-de-soie, bound, frill and all, with pale rose voile-de-soie, and held up only by rose ribbons over the shoulders?

(Above) United, we stand for nightgowns; divided, we fall for pajamas. Really and truly, this pink "crépon" affair is pajamas, for it turns into plaited trousers just after its second girdle of narrow black velvet occurs

She had a little curl right in the middle of her forehead; and when she was good, she was very very good, and when she was bad, she wore a circular citron voile-de-soie chemise, bound with black tulle, and tied with black velvet ribbons

VELVET AND FUR INSIST ON SUPREMACY EVERYWHERE, BUT THEY MONOPOLIZE EVENING WRAPS EVEN TO THE LININGS

Photograph by Ira L. Hill

A gray evening wrap from Premet is of velvet on the outside only; the lining is of platinum gray satin. Two shirred ruffles placed below the deep cape collar of kolinsky help to make the fulness fall in the accepted straight lines. Folded over the kolinsky collar is one of velvet, and the deep cuffs of the velvet sleeves are designed to match it. Around the bottom, a kolinsky facing runs to a point at each side of the wrap. Amsterdam and Sachs, importers

(Below) This is to be a velvet season, we are told, and this Jenny evening wrap confirms the report. It is of gray velvet; more than this, it is lined with cerise velvet even to the ends of the long scarf that is fastened under the collar, crossed in front, and thrown back over the shoulders; when it has almost reached the bottom of the wrap, the scarf acquires those two bands of mink, one on each end, that match it to the collar and the cuffs

(Above) Bearskin trimmings everywhere on this Callot evening wrap of blue velvet, but not a furry bit took pity on that windswept area in the front. It may be on the principle that if one takes care of the throat the knees will take care of themselves, but possibly it is on no principle at all, for such things matter not to wraps designed for evening

COATS ARE AS LONG AS ONE PLEASES; COLLARS CONFIRM REPORTS OF THE DIRECTOIRE

FOLLOWING THE AUTUMN REGULATIONS, HATS NARROWLY ESCAPE BEING UNTRIMMED

LEWIS

Everything is so much higher than it used to be—the cost of living, the war aeroplanes, the new hats. For instance, there is this soaring arrangement of gray velvet, brimming over with all those angles this designer loves. Just to keep it from being absolutely untrimmed, there is a speckled bird, mostly gray

GEORGETTE

Of course, fur collars and cuffs, like the poor, are always with us, but very strange things are going to be done with fur this winter. Patches of it are going to break out all around the bottoms of our coats or the hems of our skirts—patches that start just when we least expect them and stop just before we get used to them, like the patches of putois around the hem of this green velveteen suit, which is collared and cuffed with putois, too

DŒUILLET

It would be interesting enough even if one didn't know its life history, but it makes it a bit more exciting to learn that it was made for Florence Walton. It is of tête de nègre gabardine, every bit of it, from the heights of its collar to the depths of its hem, interrupted only by a few businesslike buttons and a mere trifle of brown and silver embroidery. There is a bird's eye view, too, of the front skirt, in all its sweet studied simplicity

GEORGETTE

Some skirts are as full as they ever were—perhaps even a bit more so. There is the skirt of this gray serge suit, for example, which is held down on the hips (just where skirts used to be so puffed out) with stitched bands of its own material. The coat starts off with a great deal of old-blue velvet collar, which has the true Directoire combination of stiff and firm foundation and long soft turn-over

We have always known that something should be done about those bowls which hang from our ceilings to no better purpose than to dim the glory of the electric light

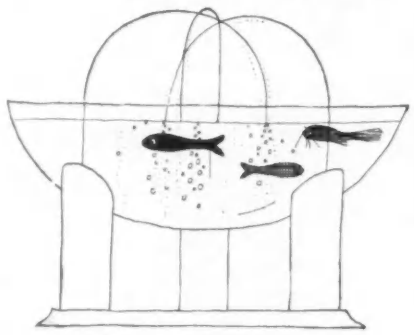
This, then, is the true solution of the problem of indirect lighting; we shall lessen the opaqueness of our globes and make of them flower-bordered aquariums

DEEP-SEA DECORATION

It Is the Humor of the Moment to Give to Our Homes an Air of Being Illustrations for "Twenty Thousand Leagues under the Sea"

By JEANNE RAMON FERNANDEZ

"LITTLE fishes will grow into big ones, if the Lord lets them live long enough," says the fable; but now it might be said that little fishes grow in numbers inversely to their size, for, although none are large, there never have been so many of them, nor such a diversity in shapes and colors. Fishes of myriad kinds are utilized by modern decorators. This appearance of brilliantly colored small fishes as an element in decoration is probably partly due to Asiatic influence, since the little goldfishes came west simultaneously with the Chinese and Japanese screens, kakemonos, and prints. But the fishes, which were formerly content to stay in the nursery and swim around in tiny bowls, are now among the most valuable units in interior decoration. A hundred different ways have been discovered of arranging them and of displaying them to the best advantage.



After this working-model may be constructed a table fountain raised above the table on three legs. The water is cleverly carried in and out through the legs. Smart fishes this season follow the mode in French checks

THE ANIMATED CENTERPIECE

So fashionable have they become, in fact, that many women have on the table animated centerpieces of dainty fishes that glide to and fro, sparkling with myriad colors when they slip through the water and gleaming with iridescent scales. Indeed fishes have become a formidable rival to flowers in table decoration. Fruits have already obtained a place in decorative schemes, and now fishes are coming to supersede roses and orchids. Living orchids they might be called, these fishes of many fins that animate the water in which they swim.

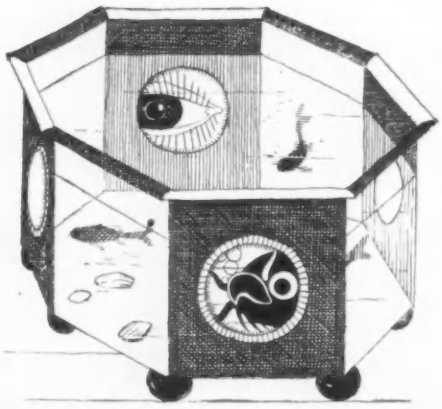
Though they came from the east in the beginning, the discovery of the value of these fishes as decorative material really dates back to a wonderful exposition in Paris at the Jardin d'Acclimation. Here were exhibited some of the rarest fishes, varieties that belonged far away from temperate countries. Some of these, which seemed to be swathed in mousseline, so large and pliant were their fins, were valued at more than a hundred and fifty francs each.

Most decorative of all is the black cat fish, curiously feline, with its head ornamented with two long moustaches. These and many other exotic varieties make up a world rich in color and quivering movement; and when they are combined with tortoises and small salamanders and shaded by Japanese dwarf trees, they make a most appropriate decoration for some beautiful corner of the house, which they brighten with a pleasing animation, brilliant and discreet at the same time, since no human ear has ever perceived the sound of an aquatic voice.

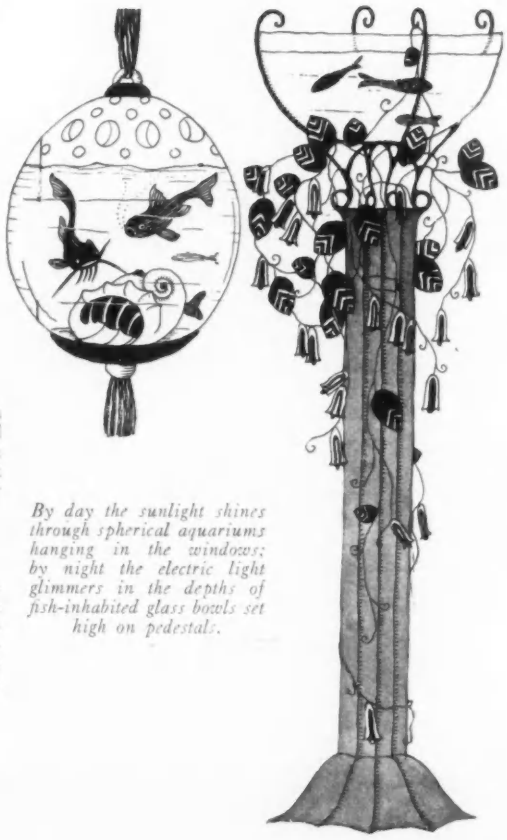
TO SET THE MIND A-DREAMING

But merely the decorative effect of the fishes themselves is not sufficient. They must be arranged in a striking and unusual manner, original habitations must be found for them, devices which shall afford entertainment for the eye and set the mind to dreaming of wonderworlds. The illustration at the top of this page shows how the indirect lighting globe, so much in favor at the moment, may become a hanging aquarium, luminously suspended below an electric light. In the middle of the page is sketched a table centerpiece consisting of a great goldfish bowl raised above the table top and furnished with a fountain, the water of which is brought up through the legs and drained away in the same manner.

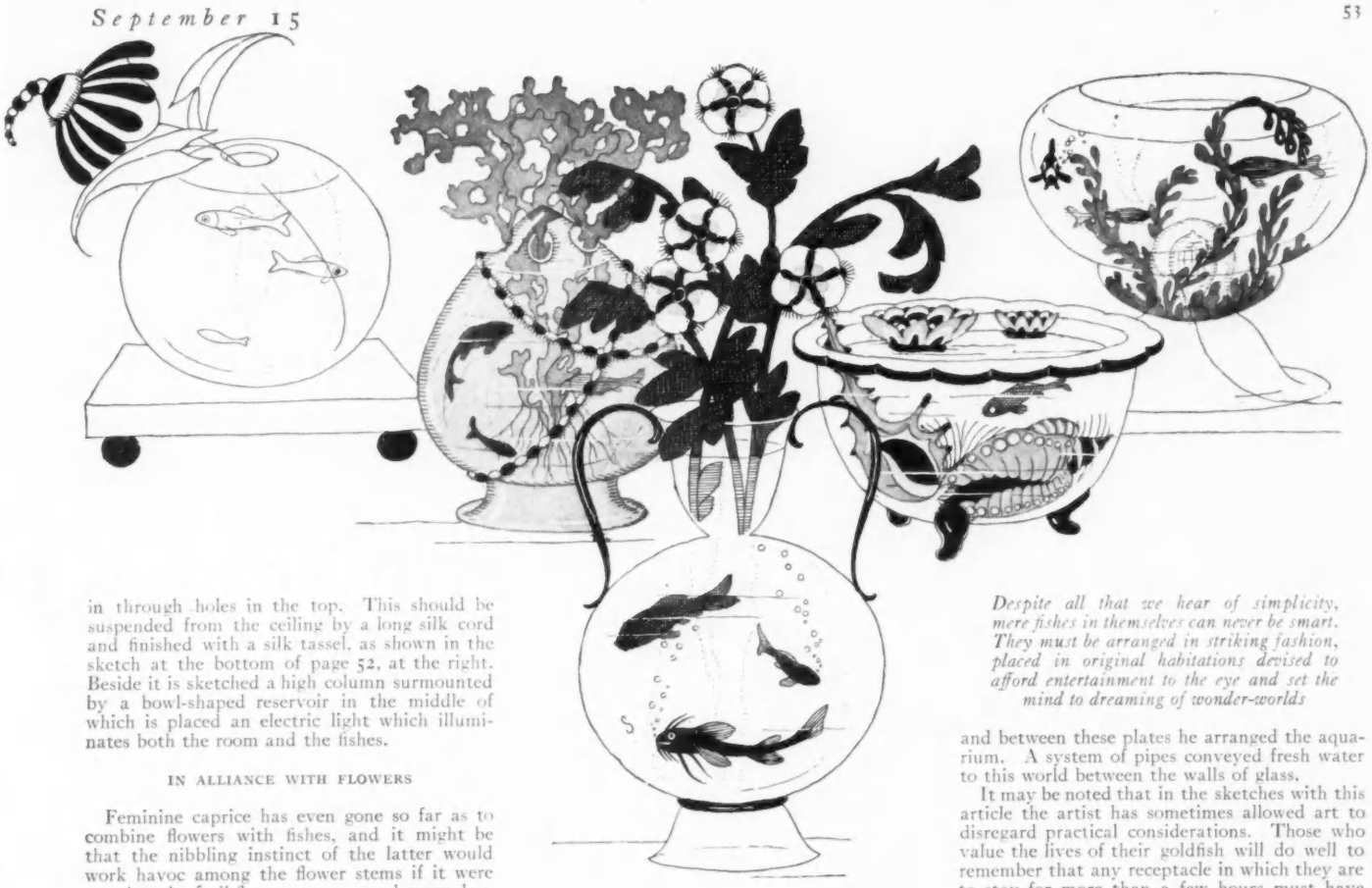
In that octagonal bowl which appears at the lower left on this page four sides are inset with magnifying glass, which makes the passing fishes seem like fantastic illustrations for "Twenty Thousand Leagues under the Sea." This bowl may find a fitting place on a drawing-room table. Another very effective arrangement for fishes is a glass sphere so arranged that the water may be taken out and air may enter



Magnifying glasses set in four sides of this octagonal bowl turn these sportive small fish, with their sulky heads and morose gold-rimmed eyes, into sea-going monsters to rival those of Jules Verne



By day the sunlight shines through spherical aquariums hanging in the windows; by night the electric light glimmers in the depths of fish-inhabited glass bowls set high on pedestals.



in through holes in the top. This should be suspended from the ceiling by a long silk cord and finished with a silk tassel, as shown in the sketch at the bottom of page 52, at the right. Beside it is sketched a high column surmounted by a bowl-shaped reservoir in the middle of which is placed an electric light which illuminates both the room and the fishes.

IN ALLIANCE WITH FLOWERS

Feminine caprice has even gone so far as to combine flowers with fishes, and it might be that the nibbling instinct of the latter would work havoc among the flower stems if it were not that the frail flowers are renewed every day. In the middle above on this page is pictured a fish-bowl and flower-vase combination for a writing-desk; the fishes swim around in the bowl and the flowers rise from the neck of the vase. On either side of the central bowl at the top of the page are still other varieties of bowls. That at the extreme right has a lamp that illuminates the fishes. That at the left of the middle of the group is shaped like a clover blossom and has apertures at the top through which both fishes and flower stems may be slipped. At the extreme left is a gold-fish bowl of the usual type which is rendered unusual by its flat stand and by the single flower thrusting its stem among the fishes which swim within. At the right of the middle of the group is a wide bowl supported on three diminutive legs and holding strange shellfish and water lilies.

The scope of these decorative schemes extends even to the ornamentation of whole windows. For this purpose is the aquarium at the bottom of this page. It is oblong in shape, following exactly the dimensions of the window, and it is flanked on either side by a box with a Japanese dwarf tree. The woodwork about the window is a shiny black that contrasts well with the transparency of the water. Fishes of all varieties crowd around the coral branches placed at the bottom, while a salamander and some fresh water turtles, diminutive and voracious, swim nearer the surface.

The grotesque dwarf cedars of Japan are a fitting accessory to the exotic fish decoration, which is itself of oriental origin; together they may fill an entire window. In such a tank as this, feline and whiskered black cat fish may pursue goldfish delicate as a cloud of mousseline, while sleepy fishes of velvet blue drowse at the bottom

DECORATION À LA JULES VERNE

In many houses this sort of decoration is chosen for the entrance hall and placed in front of a window, but it is quite permissible to use it wherever fancy dictates. An unusual idea is that recently carried out at Monte Carlo by a writer of noble family, whose cleverness is proverbial. His genius for decoration is such that each of his residences is a masterpiece of originality, always distinguished by the most perfect taste. He was one of the first to appreciate goldfish as decorations and it is almost fifteen years ago that he used them in a small salon. He had the windows closed with double plates of glass, so that they were completely air-tight, and between these plates he arranged the aquarium. A system of pipes conveyed fresh water to this world between the walls of glass.

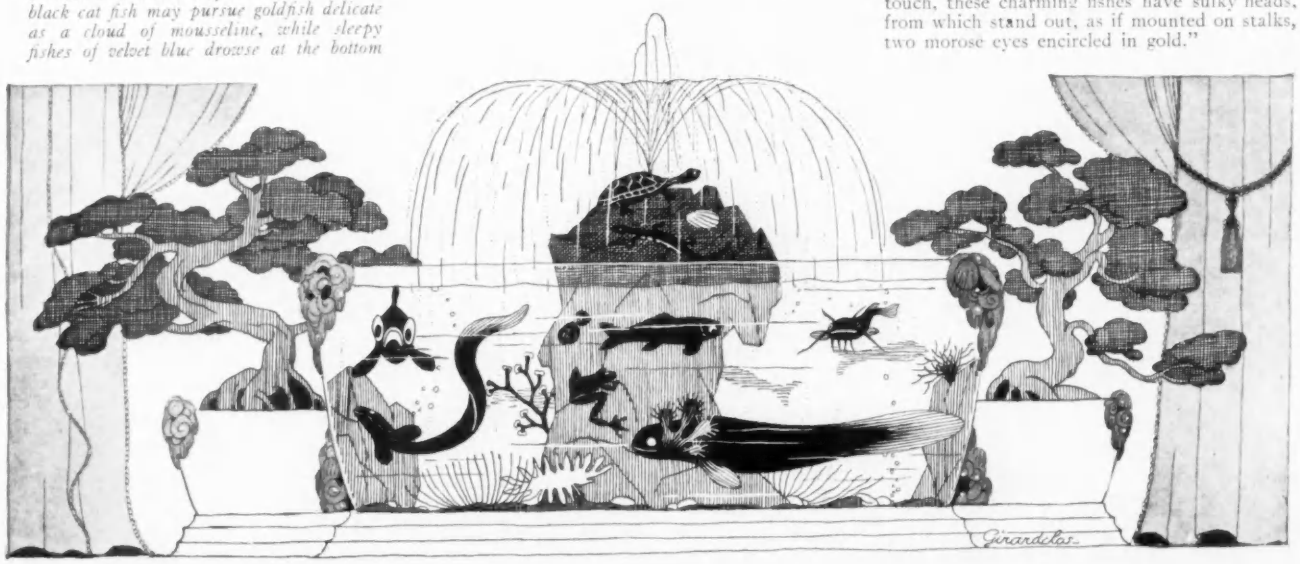
Despite all that we hear of simplicity, mere fishes in themselves can never be smart. They must be arranged in striking fashion, placed in original habitations devised to afford entertainment to the eye and set the mind to dreaming of wonder-worlds

It may be noted that in the sketches with this article the artist has sometimes allowed art to disregard practical considerations. Those who value the lives of their goldfish will do well to remember that any receptacle in which they are to stay for more than a few hours must have either a wide mouth to admit air or a constantly flowing supply of fresh water.

AS SEEN BY THE POET

A very fairyland it is, the world enclosed in this modern and marvelous decoration, and no better account of it could be given than that of the French poet, Abel Bonnard:

"In the casket of water which holds them captive, the small, flat, round fishes stray languidly about, slowly dragging their silky fins and long filaments. Light seems to shine within their bodies. They have the hardly obscured transparency of a tortoise-shell comb. Some come from the Amazon River, others from Tonkin or from China. Beautiful and bizarre are the Japanese fishes; they are like floating orchids. They seem like undulating veils with their marvelous fins which resemble trains on gowns or banners floating on the wind. They seem to live, to palpitate, to flower with the indeterminate and ever-recurring grace of a thought dimly glimpsed in a dream. Some of them are scarlet and flecked with silver or gold; others, which without moving let themselves sink slowly to the bottom, are a velvet blue, dark and moody; while to complete the spell by some unexpected touch, these charming fishes have sulky heads, from which stand out, as if mounted on stalks, two morose eyes encircled in gold."



BETWEEN THE EARTH AND THE STORMY SKY

It's Raining in Paris; Hence We Must All Carry Umbrellas, — Not Everyday Ones, but Umbrellas Which Express Our Originality

They didn't cut its cotton cover in the usual sections; they just tied it to the whalebone frame with black cords—that was what gave it its irregular outline

A tortoise-shell ring holds in place the silk cover which may be drawn over this Japanese parasol-shaped affair, and more tortoise-shell trims the tip

They told us it was most fanciful, and we immediately conceded the point. Its square frame is covered with green and red striped cotton, and it has the gnarled wood handle that all our best umbrellas are wearing this season

ASIA long ago invented the umbrella, and succeeding generations have changed it in so many ways that the stages of its evolution can not easily be labeled. There is enough to consider, however, in the present mutability of umbrellas, for they vary with such rapidity that their unfortunate possessors never own the ones they most wish to have, and always sigh for the ones they have not. Furthermore, it is useless to wonder why umbrellas change even more often than footwear, since there is no answer to that question. There is an answer, though, to any query as to why umbrellas have assumed such a vastly important position in this year's fashions; and the answer is—as it is to most fashion questions —"Paris." It has rained, rained, in Paris, and still it goes steadily on raining. An umbrella has ceased to be an occasion and has become a habit.

THE UMBRELLAS OF YESTERYEAR

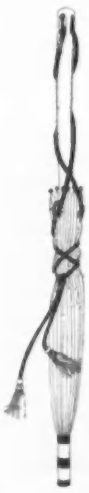
There was a time when an umbrella was just a uselessness. Then umbrellas were dainty things, with exquisite jeweled handles. In that day, a lady of fashion did not use her umbrella, except when she left her carriage and crossed a sidewalk; and she never thought of walking in the rain. But all that is changed now. Instead of last year's tiny umbrellas, which swung from the arm by a leather strap, those of to-day are such ample affairs as the respectable burgher was wont to carry, as the peasants use on their trips to the neighboring villages, such, in short, as the coquettes of the present day desire.

In the last analysis, the question comes back to the well-known variability of woman, and the merchants who conduct their business with this principle in mind are wise men. They realize now that umbrellas afford a new means for the expression of originality; hence, the wide variety and the unexpected styles of these costume accessories. The element of the unexpected was well illustrated when pretty Mlle. Forzane walked into her dressmaker's establishment armed with a huge blue and red striped umbrella; an umbrella which might easily have sheltered her footman and chauffeur, as well as herself. The umbrellas sketched on this page are some of the newest models, but it is safe to say that one standard model is the umbrella with a stick of natural wood, with its own knotty bark as the decoration of the handle. There is also the model sketched at the bottom of this page, in the middle. It is covered with red cotton, and the two sides are lowered in a way that never used to be thought good for one's clothes. When it is closed, the fulness is held in by a cord around the edges, and its handle, after the accepted fashion, is of thick gnarled wood. At the lower left is sketched a rather amusing umbrella of silk, mounted on a large light colored cane which is pierced at the top. A tasseled cord passes through the hole and laces through rings fastened on the silk, so that the umbrella will stay closed. The silk may be either violet or brown, and the cord is black.

TO HOLD THE IDLE UMBRELLA

An unusual umbrella case is that on the umbrella at the upper right. Through a hole at the end of a rough wooden handle passes a tortoise-shell ring, and this fits into the silk case for the umbrella and holds it in a vertical position. From this case dangles a tassel of beads or of silk fringe, as one chooses. The frame of this umbrella, which is shaped like a Japanese parasol, is stiffened by many whalebones, and the tip is ringed with tortoise shell. A charmingly original umbrella is the one at the lower right of this page, the handle of which has a leather cover that comes down on the silk itself and laces up to form a sort of short case for the umbrella. At the end of the handle and half-way down are rings of black wood or of polished jet. It might seem that, if the case were unlaced, it would fall back on the hand, but the leather is never entirely unlaced and it turns back on the inside of the umbrella in such a way that it is not in the least inconvenient.

The umbrella at the upper left has a large cotton covering which is not cut into the conventional sections, and which is attached to the whalebones and to the frame by black cords. The large handle is of light colored wood, with pieces of darker wood at the lower end. But the most fanciful of all is the umbrella sketched in the middle of the page. Its square frame is covered with red and green striped cotton, and the heavy handle is of thick gnarled wood.



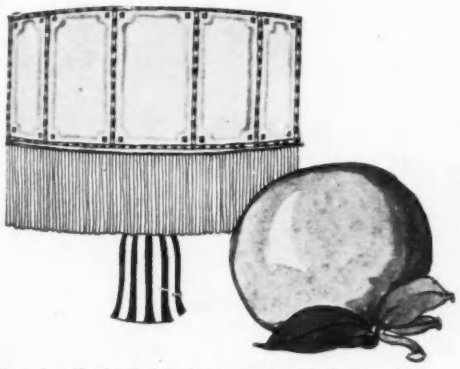
A black cord passes through the handle and then through the rings in the violet silk of the umbrella itself, thus keeping it closed when the weather is fair

She didn't raise her umbrella to be useless—it is absolutely vital in Paris, these days. This one is made low at the sides in a way that never used to be thought good for one's clothes

The handle hides beneath a leather cover which laces down on the umbrella. Should a shower come up, one patiently unlaces the cover; it is tractable

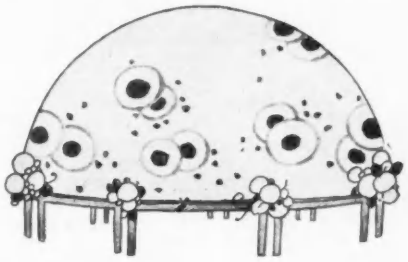
BY WAY OF SHEDDING LIGHT IN DARK PLACES, VOGUE PRESENTS SOME NEW DESIGNS FOR LAMPS

This fair lady passes reflective hours in mirror-land because the light from the lamp with the amethyst silk shade brings out that very color in her eyes. Besides, with a dressing-table and mirror in pink lacquered wood, decorated in black lacquer, the busiest feminist might be tempted to play "Through the Looking-glass," especially as the mirror is framed in curtains of amethyst silk with appliqué of pink silk circles. The decoration at the top of the mirror is amethyst and black on a pink ground, and the amethyst silk shade is dotted and banded with black and hung with tasseled black cords

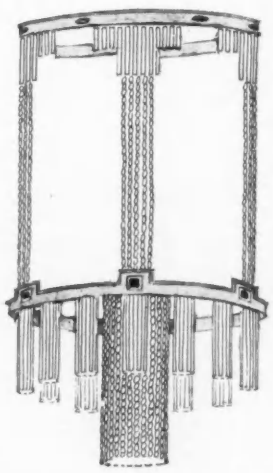


For the dignified drawing-room is this lamp with a many-paneled white silk shade fringed in white and red. The panels are embroidered in black, and the base is of dull pottery striped in white and red. For less ceremonious rooms and occasions is the bubble of pink glass, which masquerades as an apple with green glass leaves and a brown glass stem. It shines to best advantage on a high black lacquer stand

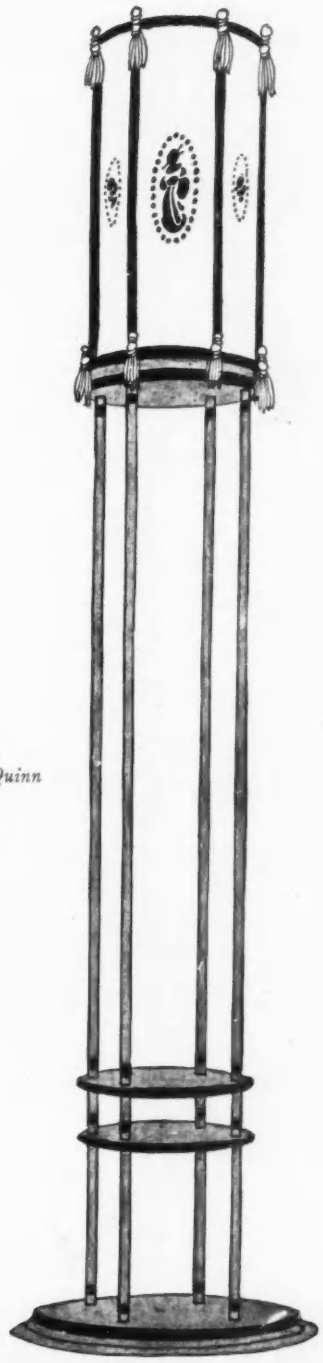
Like glowing flowers of the night, this lamp of Venetian glass shines out in rose, light emerald green, amethyst, and yellow, and, like a real offering of the florist, it is held together by wires



This might be called the centipede table-lamp, if one considers the number and brevity of its legs, but nervous people might better consider the Venetian glass fruits at the edge of the ivory glass shade decorated in pink and green



Perhaps the artist was inspired by a rainy day when he designed this ceiling light in which chains of metal rings, lacquered cobalt blue, stream down like raindrops on a pane. The cut brilliants of the center lamp, which hangs lower than its satellites, gleam like sunlit raindrops, and the final clear weather is expressed in the sunbeam-like crystals in the smaller lamps which cluster around the central one. These are long glass rods dipped in straw-yellow lacquer and frosted



Lamps designed by Robert McQuinn

It is said that the light from a red lamp is cheering and that the light from a green lamp is soothing. Blue light hasn't as yet been tagged with any particular sphere of influence, but when electric bulbs are dipped in blue lacquer and frosted, and the cylindrical shade is of blue silk with blue-tasseled black ribbons dividing it into panels painted in black, the effect should be that of a mystic blue dusk. It would, perhaps, be putting too much power in the hands of a wily hostess to give detailed information regarding the specific influence of such illumination; the effect, however, would certainly be intensified by having the soft blue dusk come from the five-foot height of a light-standard of wood, lacquered in violet and black

SOCIETY SHIFTS THE SCENE TO SAN SEBASTIÁN

Since the Playgrounds of Europe Have Been Closed by the War, King Alphonso Has Done for His Summer Capital What Edward VII Did for Biarritz

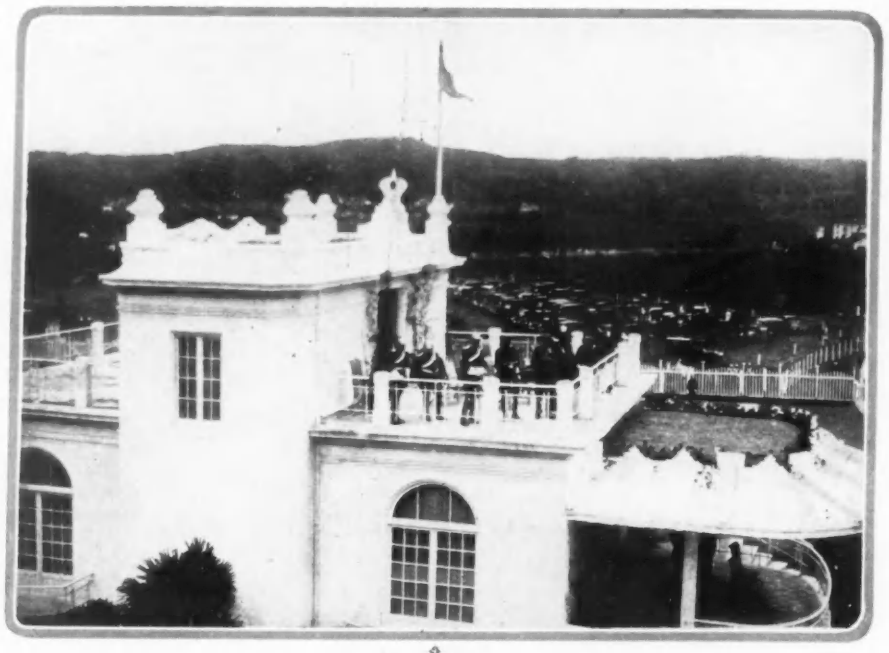
HAPPY is the country that has no war; happy and generous, too, for it gives its most delightful resort to the rest of the world. In neutral Spain those social lights of Europe which for two somber seasons have been in eclipse are shining again at San Sebastián, the summer capital of King Alphonso.

The Spanish monarch's ambition to place his pet seaside resort at the very head of the watering places of Europe has for long been an open secret. Now it seems to have achieved an undreamed-of realization, since the smart world, exiled from the other European resorts by the war, has thronged to San Sebastián to forget the war for a few sunny weeks. The King of Spain, wise man that he is, realized that humanity is very human. It can sit in state upon the pinnacle of self-sacrifice and righteousness about so long; then is only too glad to slide off, as it were. With this thought in mind, he opened a race-course at San Sebastián, invited international entrants, advertised the fact widely, and immediately this little Spanish town, the summer home of the royal family, became the cynosure of the eyes of smart Europe.

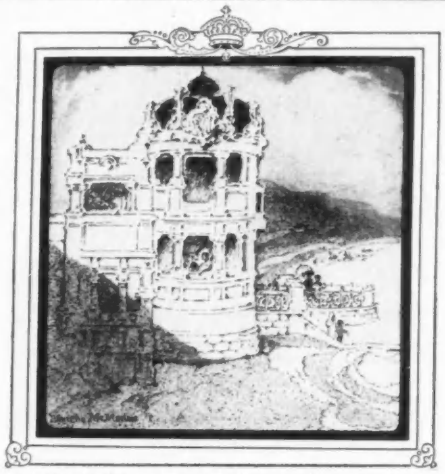
Everybody who is anybody, and who can run the blockade and get there, may be seen at San Sebastián. Getting there is the rub. During the war, "*il faut souffrir pour être gai.*" There are papers to be procured, passports to be reviewed, frontiers to be crossed, and valid reasons given as to why you were born, and for what reason you feel it incumbent upon you to continue to cumber the earth. But once one has accomplished the journey, one speedily forgets all its difficulties. Every one is there—exiled monarchs and their suites, recuperating heroes of recent battles, millionaire Argenteneans galore, and an amazing number of "real" Americans.

The season at San Sebastián, thanks to the wonderfully rainless climate, lasts well into the autumn. It has its formal opening when the King and Queen, followed by numerous motors full of royal babies, their suites, and the staffs of the various embassies, motor up from Madrid.

(*Continued on page 116*)



(Above) The King of Spain and the Queen Mother watch the races from the Royal Tribune. It was he who brought racing to its present importance at San Sebastián; there are all other sports one could desire, but racing is first and foremost



(Above) The royal bathing pavilion, on the beach of San Sebastián, is an imposing affair, high and circular and poised on delicate columns. The royal arms surmount it

King Alphonso long dreamed of making San Sebastián the smartest watering-place in Europe. When the war exiled the smart world from its usual resorts, he opened a race course, invited international entrants—and his dream was realized

The King of Spain stops in the paddock to congratulate his engineers on their work of reconstructing the race course. His graciousness and democracy make him immensely popular

At the San Sebastián race course, one sees all the people one has ever heard of. The track has been endowed with an annual Grand Prix, and it is hoped that new records will be made here. It is the only track in Europe which is open at present

AS SEEN *by* HIM

The Hunting Days Have Come; Who Will Hunt and Where? for We Shall Not Follow Hounds in England nor Yet in France—The Chantage of Hostesses, Tribute for Their Pet Charities, Is Laid Bare

IN other years at this time our talk was of going over to England for the hunt, but it seems now an almost prehistoric topic, a dream from another age. Shooting in Scotland in August and September—it is something we do not permit ourselves to long for, when there has been shooting enough of another sort during these months in the hills and villages of France where legions of men replaced coveys of birds. How tame will seem the potting of feathered game after this! I remember well the splendid functions of the French hunts, one especially at Fontainebleau, that cloister of the ancient nobility. The feast was called the feast of St. Hubert, patron of the chase, and the many retainers and huntsmen were in garb which made them look like the chorus of a Meyerbeer opera, waiting to receive a blessing for the pack before they set forth to kill the boar.

THE FIRST WHIFF OF REYNARD

I have heard, however, that many packs are being kept up in England and that foxes are not as scarce as they were in the old days before the great war. In America, where hunt clubs are scarce, we are supposed to find the first fox of the season in September, while in England the first reynard is usually discovered the first week in November. In the east we have a few historic clubs, the Meadow Brook, the Rockaway, the Essex Fox Hounds, the Virginia hunts, and those at Providence and Lenox. Now and then a pack is taken to Newport for a few weeks after the regular rush season is over. As a hunt club in this country is an extremely expensive luxury and its administration is fraught with many difficulties, we have never taken kindly to them. Even in England, where sport is an institution, the doom of fox hunting was predicted ten years ago though it has seemed to revive there. But in Virginia and over in Orange County in New York and in the Genesee valley, there is much rough country which acts consequently as a fillip to the chase. I must confess that on Long Island it is a bit tame. Long ago, we became accustomed to the motor in the hunt, and as an English authority said about a decade ago, it had even then become a boon and a blessing to many a hunting man. High mettled hunters have become accustomed to it and accept it on certain conditions, the silencing of raucous horns, for example. When the hounds move off, cars should not make for the most convenient spot from which to view the fox (if there is one) or the pack, for ten to one they head the quarry and interfere with the sport; but discretion and a bit of common sense will dictate a course of unobjectionable action.

WHY NOT A PERSIMMON REVIVAL?

Of course, there is nothing new in all this, but one likes to talk of riding to hounds when the season for it comes along. I think it is an exhilarating sport, although I must confess that, with present suburban conditions, it is not so ideal when you encounter, not ditches and high barred fences, but trolley trams, paved streets, barbed wire, and spurs of the city at every turn. However, at Lenox, one varies the sport by having a raccoon hunt. This is picturesque in a way and suggests frost and persimmons, that humble fruit of which the coon and opossum are so fond. By the way, I wonder why we do not make more of persimmons. They are excellent when ripe but mischievous when they pucker the mouth. Our native persimmons have much more flavor than those which come from Japan; they are highly decorative in a color scheme and experts say that they contain much nourishment. I admit they are cloying, but touched with the frost, they are a welcome addition to the table, since we demand so many fruits. Persimmons would even do very well as an additional touch to the corbeil, the centerpiece of our grandparents which we are using a great deal in the country now. This sculptured basket of fruit and flowers makes a charming autumn table decoration with the late flowers and forest leaves grouped about it.

THEN AND NOW—IN HUNT BREAKFASTS

Uncle George fully expects to give a hunt breakfast to the local club in his neighborhood on Long Island. Naturally his small house could not accommodate the Meadow Brook. The breakfast will be what is known in the shires as a cold luncheon, although he will have one hot dish. The strict orthodox breakfast of the hunting shires in the days of our fathers meant a cold buffet with jellied meats and all that sort of thing, with wines and liqueurs and ale and naturally whiskey ad lib. There was no ceremony; one went in and helped himself. I suppose the underlying reason why we treat the hunt with less formality and less respect is that it is more or less a play with us; that except for a chosen few, there is little real enthusiasm in New York for it. When I want to have a good ride to hounds, I go to Virginia, where the sport flourishes in its pristine vigor. The American taste turns more to golf (we play matches until the snow flies) and horse and dog shows.

Uncle George, who is most gallant, but as we all know is a man of small income, has waxed indignant at a most objectionable custom on the part of some fashionable patronesses of fashionable charities. Each mail brings not only an appeal (which is all very well) but frequently an inclosure of three or four tickets to something or other at ten dollars each. These tickets are numbered so that the one who does not respond is spotted. If a polite refusal to invest in some of these tickets would make one immune from further attacks, one might risk being that polite, but one refusal is ineffective and more than one places a man on the black list of many a charming and important hostess. I have even received an appeal from somewhere in the south, a printed letter bearing a rubber stamp signature, asking me for a contribution of twenty-five cents to help a "shut-in." There was inclosed in the letter a small envelope which the writer said contained valuable pen points which he was selling (thus evading the law), and I was entreated to purchase them or send them back to him. It would seem the height of meanness to send the pens back without the money. It is a mild but irritating form of chantage.

"Why is it," asked a fair cousin of mine, of the daughter of a millionaire banker famous for benevolence, "that you are always sending me appeals for contributions to your pet charities? I am sure you can much better afford to give than I." "Oh, no," replied the multimillionairess (don't you think multimillionairess has a rich American newspaper sound?), "oh, no, indeed. Papa only allows me three hundred dollars a year for my charities, but I have my friends." *Voila!* Of course, my dear man, when a beautiful Miss Multimillionaire or the fascinating Mrs. Many Billions demands tribute of you how can you refuse? In these days, when men are so lax about social obligations, and never pay party or dinner calls as their fathers and grandfathers did, they often think a check is as easy a way as any to secure two or three desirable invitations of the champagne variety. And of course, hostesses have to have some way of disciplining men in a season that may be short of them, since many may be kept at the border until Christmas, and in this topsy turvy age, as many others may be off without a card of leave taking.

POSSIBLE NEW MENUS

With all this hubbub about Mexico this year Mexican dishes will doubtless be popular. At Tucson one can buy cactus candy; it is very sweet but extremely good and the pale translucent tint of the squares goes well with silver or with almost any decorative scheme. Mexican candy is delicious and is differentiated into two kinds, the chewy and the not chewy. The chewy is the better, and both are made of pecans imbedded as thickly as possible in some sort of a sugar base.

The real Mexican dishes are a bit hot for the American stomach. I well remember that even my first hot tamales put me to bed but I learned after a while to fancy them and all Mexican dishes very much, provided the whole menu was Mexican. It is impossible to mix nationalities there. In San Antonio there is a well-known restaurant where nothing but Mexican dishes are served and the surroundings, including waiters, tapestries, and wall decorations, are Mexican too. We will, perforce, miss much of the delight of the new dishes to have to eat them out of their proper atmosphere. It will seem incongruous in our own dining-rooms to eat tortillas instead of bread, but then, many people may make a flying trip to the border cities in search of new sensations.

NEW YORK

O, I have loved this Old World
Better than the New,
But I would give the whole of France
And all of England, too,
To float into that Bay at dusk
And see against the sky
Those giant towers, starred with lights,
Mounting heaven-high!

Williamina Parrish

Photograph by Aimé Dupont

MISS FLORA WHITNEY

Miss Whitney, the daughter of Mr. Harry Payne Whitney, is one of the first as well as one of the foremost of the débutantes of the new season. She was introduced to society at Newport early in August, and her début dance was held in the huge blue and yellow ballroom which has just been added to the Whitneys' Newport house. Miss Whitney is the first débutante in the Vanderbilt and Whitney families since Countess Széchényi, who was Miss Gladys Vanderbilt, and Mrs. Willard Straight, who was Miss Dorothy Whitney, made their respective débuts

TO NEWS-STAND BUYERS OF VOGUE

When, in the Course of Fashion Events, It Becomes Necessary to Consider the Autumn Numbers, It Is a Wise Woman Who Takes Her News-dealer into Her Confidence and Remembers That Forewarned Is Fore-Vogued

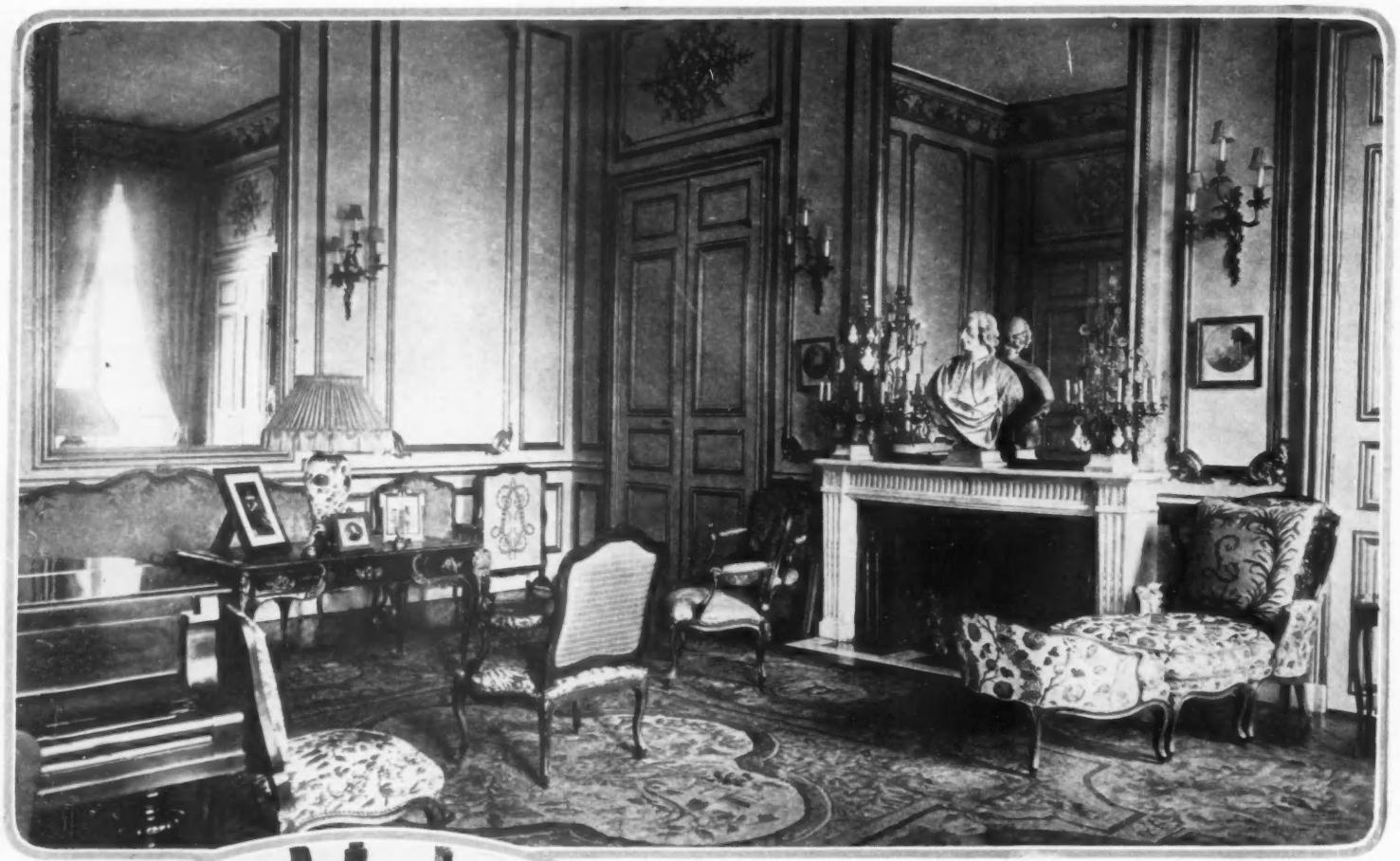
VOGUE has come to the critical time of its year; the six numbers beginning with the September 1 issue are the great adventures in its always eventful life. Now fashions strike out in an entirely new direction, and the designers have told Vogue exactly what is going to happen, down to the most intimate details. Therefore Vogue, in these six numbers, first warns, then predicts, then describes what you are going to look like this winter. These are the issues in which it tells you just what is being done this season and how to go and do likewise:

AUTUMN MILLINERY NUMBER, SEPTEMBER 1
FORECAST OF AUTUMN FASHIONS NUMBER, SEPTEMBER 15
PARIS OPENINGS NUMBER, OCTOBER 1
SMART FASHIONS FOR LIMITED INCOMES NUMBER, OCTOBER 15
WINTER FASHIONS NUMBER, NOVEMBER, 1
VANITY NUMBER, NOVEMBER 15

THERE is just one way for you to make sure of these numbers—only one way to insure the success of your winter. And that is to order them of your news-dealer in advance. Vogue knows from long experience that the woman who expects to find copies always conveniently on the news-stands is usually obliged to go Vogueless.

THERE is a reason for this annoying lack of Vogue on the part of your news-dealer; it isn't merely due to his naturally perverse disposition. Unlike other magazines, Vogue is not returnable to the central magazine agency; therefore the news-dealer orders just as many copies as he is sure of selling and not one paragraph more. After all, he is only a man, and in that blind way men have of overlooking the really important things, he thinks of his profit, and not of your wardrobe. That is the reason why so many news-stands are void of Vogue, and, consequently, why so many women are disappointed in dress—there are few worse fates.

YET the way to avoid all this is so simple. All you have to do is to speak to your news-dealer now. If you will tell him the numbers you wish, and ask him to hold a copy of each one until you call for it, the thing is done.

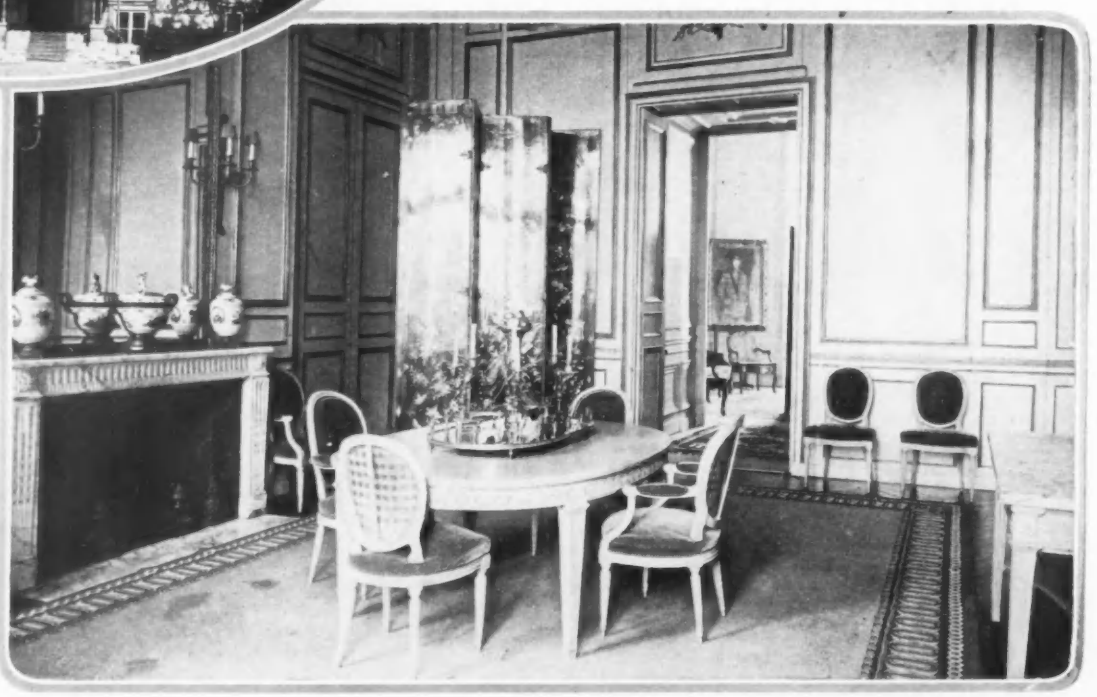


In the grand salon, the spirit of Louis XV reigns supreme, and the focal note is appropriately a bust of Voltaire, by Lemoine, which stands upon the marble mantel. The parquet floor is covered with an elaborately patterned Savonnerie carpet, and much of the fine antique furniture is signed with the name of the maker

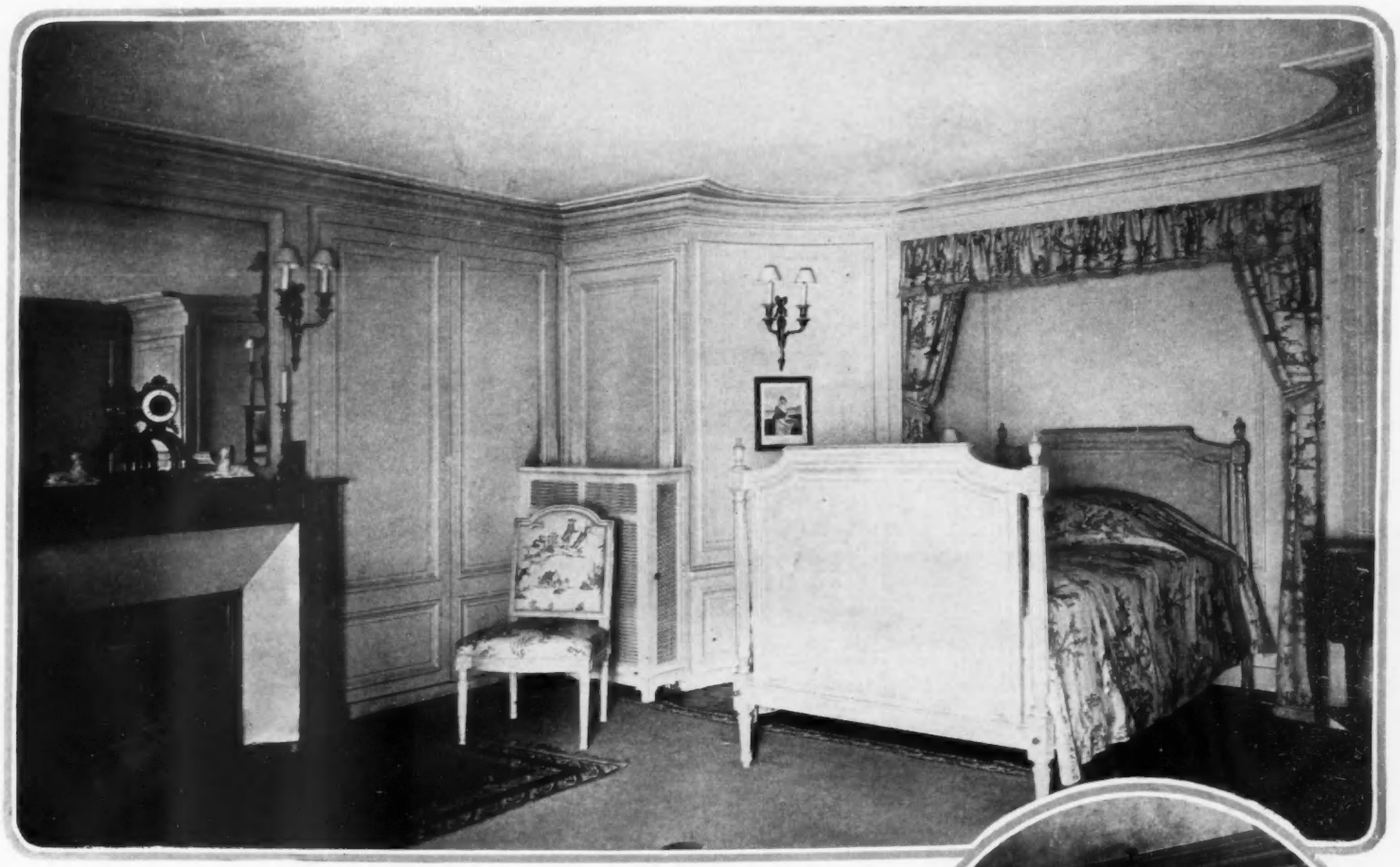
BUILT BY BUFFARD IN 1718, THE HÔTEL DE NICOLAÏ

IS TRUE TO PERIOD IN ALL ITS FURNISHINGS

The great court of the Hôtel de Nicolaï opens on the rue de Lille, very near to its junction with the boulevard St. Germain. It was built in the earliest years of the Regency and was known as the Hôtel de Béthune-Châroist. The great garden at the back looks across the Quai d'Orsay and the Seine to the gardens of the Tuileries



The dining-room, which overlooks the great garden at the back of house and was decorated by Mme. de Tonezel, governess to the children of Louis XVI and Marie Antoinette, is paneled to its nineteen-foot ceiling. The table-stand is of the hand-cut bronze for which the period is noted, and in the corner is a beautiful Chinese screen in black and gold lacquer



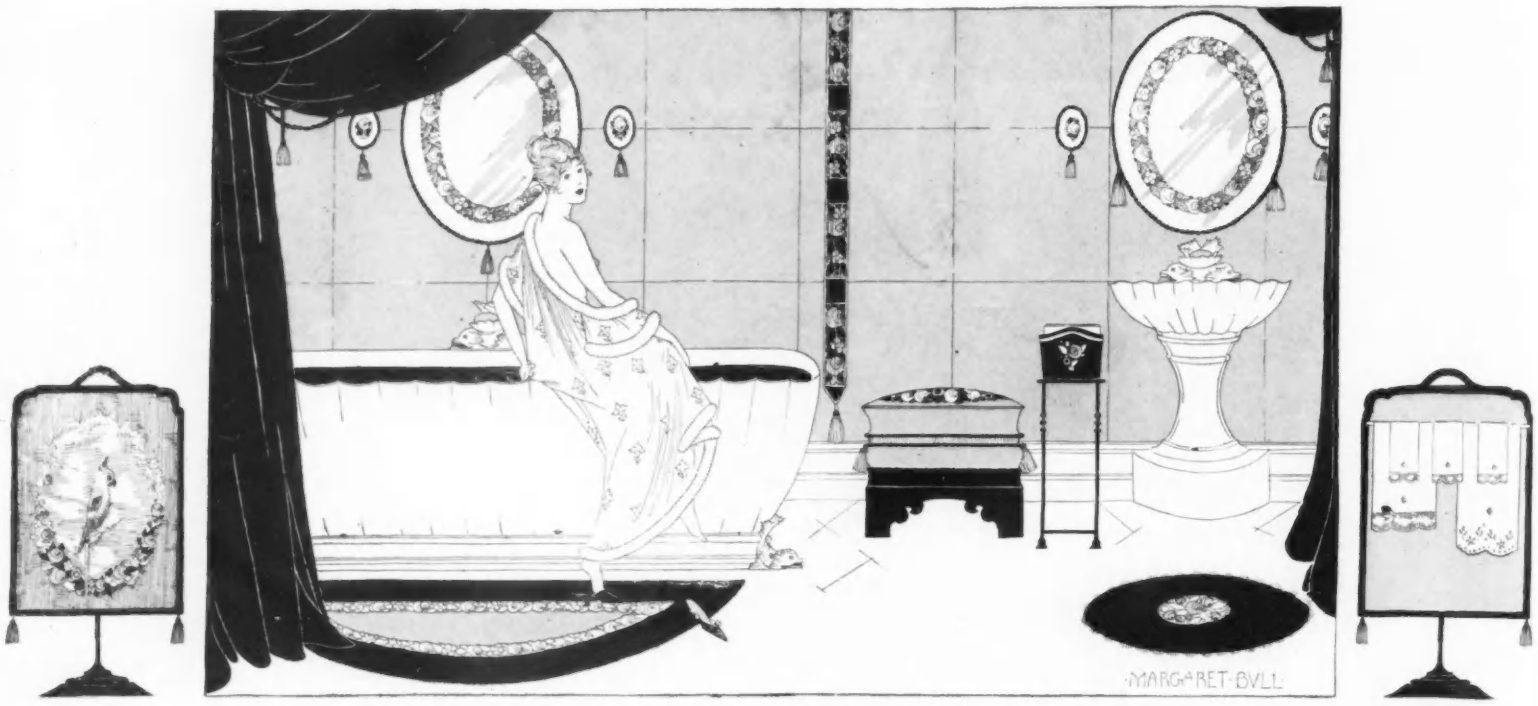
In the largest guest room, the furnishings are of the Louis XVI period, and this is as it should be, for in this room died long ago that famous Duchess de Talleyrand, who still lives in her portrait by Mme. Vigée-Lebrun. The hangings and chair coverings are of blue and white "toile de Jouy," and further color is given by ornaments of bronze and by the rare Bartolozzi prints in color, which are hung against the paneled walls

ONE OF THE OLD ARISTOCRATS OF THE HISTORIC FAUBOURG

ST. GERMAIN IS THE PARIS RESIDENCE OF MR. HARRY LEHR

For this eighteenth-century "Hôtel de Nicolaï" the furniture is antique, and has been selected with greatest care to accord with the original decoration. In Mrs. Lehr's bedroom, the furniture is of the Louis XVI period and much of it once formed part of the royal furnishings. The hangings are of turquoise blue silk

The "petit point" in which the larger pieces of furniture are upholstered is seen to advantage in the second photograph of Mrs. Lehr's bedroom at the left. The gilt bronze candelabra and the clock of white marble with gilt bronze mounts are signed pieces by Osmond; and on the walls are hung rare Louis XVI engravings



Whether she elects her solitary bath from motives of selfishness or of consideration, so discreet is she that she will not appear, in a sketch, without "stage" curtains, which may at any moment deprive an admiring world of both her siren self and her Victorian bathroom, walled with apple green glass and decorated with Victorian wreaths, and beaded bell-rope

The ARTIST BEARDS *the* PLUMBER *in* HIS STRONGHOLD

No Longer Shall Cleanliness Rank, Decoratively Speaking, Next to Ungodliness; the Chief End of the New Bathroom Is Beauty

"YES, this is my new daughter-in-law. She's an American, so she can tell you all about bathroom spigots!"

When my husband's mother introduced me thus to the late Duke of Sutherland—at my first London party—I felt that she had surpassed all her previous records for originality. At the time, I remember, I laughingly resented her absurdity. Since then I have come to realize that there was, perhaps, more than a glimmer of reason behind her words.

AMERICA, LAND OF THE PLUMBER

America, plumbing facilities; plumbing facilities, America. Yes, undoubtedly the one suggests the other. Spigots, too; let no one thoughtlessly condemn that word, as I did. It may be both unattractive and unpronounceable, but no other vocal sound in the language could so subtly recreate for us that atmosphere of pipes, tiles, nickel-plating, leadless glaze, cleansers, and the rest, so characteristic of the American bathroom.

Each year, however, sees an increasing number of these Chambers of Horror added to our otherwise attractive English homes. But why need we submit, unimaginatively, to those stereotyped "fittings" so dear to the hearts of our plumbing contractors?

It can not be denied that, in America, the art of cleanliness is, from a decorative point of view, next to ungodliness. In England, on the other hand, one now encounters bathrooms which are, almost without exception, as original and interesting as they are numerous. Gone is the day when a country house boasting "twenty-nine master's bedrooms and sixteen servant's ditto," could with difficulty provide one microscopic bathroom for the entire establishment. A friend of mine once took such a "fine old Elizabethan mansion," only to find, upon arrival, that "the bath" was situated "within easy cycling distance, Madam, through the kitchen-garden." That was many years ago, however. Since then bathrooms have sprung up like mushrooms, far and wide, for nowadays no room in an English house is considered unsuited to this sanitary metamorphosis.

KNIGHT OF THE BATH

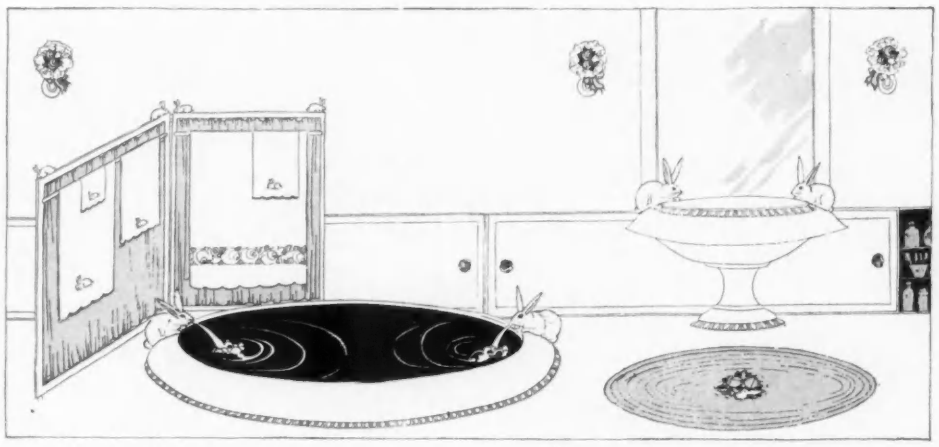
"You say King Edward made you a Knight Commander of the Royal Victorian Order here?" I once asked my host at a country house gathering. "Where did the ceremony take place? In the Chapel?"

"Oh, not at all," was the reply. "It was up in your bathroom. Used to be a sitting-room, you know, before we made over all that end of the house for His Late Majesty."

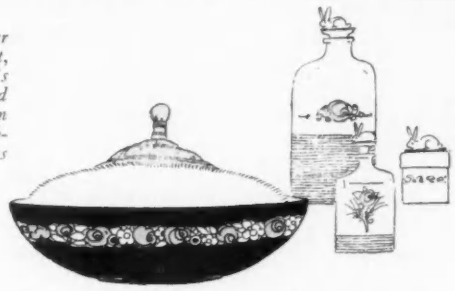
Since King Edward's death the "King Edward VII Rooms" have invariably been allotted to me during my visits to "Radbury Manor," a fact which has done much to increase my anti-spigot tendencies. I wish that any words of mine could do justice

Since occidental custom declines to countenance the pleasant oriental fashion of bathing in the garden, the artist suggests that we make the bathroom itself a garden and in a sunken pool draw our bath from a wall fountain set beneath a gray marble trellis

to that royal bathroom. In the first place, the room generously measures about twenty feet by fifteen. Round the walls runs a dado of white paneling, and the space above the paneling is covered with yellow brocade and hung with innumerable choice prints from my host's famous collection. At one end of the room, a marble mantelpiece surmounted by an antique Italian mirror displays a long and shallow glass dish, containing clusters of irises and other water flowers, made in colored porcelain. The furniture consists of one or two tables, several comfortable chairs, and three marquetry chests of drawers, upon each of which is placed a great Sèvres bowl of dried rose-leaves. The floor is covered by an Aubusson carpet in tones of dull gold and green, and, night and day, a cheerful fire crackles on the hearth. The only jarring note in this harmonious whole is the introduction of a bathtub, but I suppose that was an excusable error on the part of the decorator.



Almost it is as if the plumber and his "fittings" were not, when we look at this child's bathroom, wherein tub and hand-basin are bird-baths in disguise and water is obtained by pressing the ears of bunny rabbits



That cleanliness may become the delight of youth, it needs only to add to the equipment of the child's bathroom this puff and these engaging bottles, to the stoppers of which tiny porcelain rabbits are attached

In his own room, my host, it seemed, had gone a step further, and, after covering one wall of his bedroom with glass, had installed beside his dressing-table a mammoth shower-bath and tub. To quote his own words, "I can now literally tumble out of bed into it!" I envied him the careless freedom suggested by that glass. Apparently King Edward and I were not supposed to splash.

THE SILHOUETTE BATHROOM

During the August of the same year I was asked down to "Knollwood Court"—so well-known to tourists as, in guide-book phrase, "one of the largest and oldest show places in England, with three and a half acres of roof, fifty-six staircases, and three hundred and sixty-five rooms." Baedeker does not commit himself as to the number of bathrooms included in the above three hundred and sixty-five, but if the others were half as attractive as the Silhouette Bathroom, assigned to my use, he might well have devoted a special volume to the elaboration of this subject.

The Silhouette Bathroom was designed to harmonize with the quaintly original Silhouette Bedroom—so-called because of the one thousand, two hundred, and eighty-seven little portraits in black and white with which its walls were covered. The walls, floor, and ceiling of the bathroom were of white marble, and the marble tub was concealed, when not in use, by heavy curtains of black velvet, lined with a material closely resembling black oiled silk. Unlike most English bathrooms, this one included in its fittings a hand-basin for running water, installed beside the tub. This unfortunately modern "fixture" was redeemed from banality only by the silhouettes of my hostess and her entire family skilfully baked into the enamel. I was particularly amused by the soap dish, which was adorned with the profiles of Lord and Lady W—, of their daughter, the Honorable Daphne, and of the Honorable Daphne's Belgian griffon. In front of the tub was stretched a snow-white polar bear rug, and altogether a more becoming bathroom than this it would be impossible to imagine. To make it even more attractive, there had been ingeniously let into the wall a cupboard containing an exhaustless supply of bath-salts, bath-powders, bath-sachets, toilet-vinegars, and water-softeners of every description—the products of a smart little shop in Bond Street, owned and managed by Lady W— herself under a clever trade name.

ENGLAND AS IT USED TO BE

To leave the Silhouette Bathroom at "Knollwood" for the bathroom at "Gradden House"—my next stopping-place—was to go direct from the sublime to the ridiculous. I arrived at "Gradden" shortly after dark and was shown at once to my room, a vast and gloomy apartment decorated during the worst period of the early Victorian era. It did not suggest anything half as convenient as a connecting bathroom, so I was greatly relieved when the maid, opening one of my five doors, announced, casually, "This is your bawth, Madam."

About half-past seven I decided that a hot tub was absolutely essential to my well-being, so I armed myself with the customary paraphernalia and opened the bathroom door lightheartedly. To my surprise, I found myself peering down an infinitely long and dimly lighted passage. On one side was a row of starkly uncurtained windows, on the other a row of doors. Thinking that one of these doors must lead to my tub, I advanced cautiously to the nearest one, and knocked.

Receiving no reply I walked boldly in; but finding myself in the billiard-room, I withdrew in some haste. The next two doors led, respectively, up a flight of stairs and into a back hall, down which two faultlessly trained menservants were hurrying with averted faces. The last door stood hospitably open, inviting me into the library; while, at the end of the passage, jealously guarded by a flimsy Japanese screen, was my bath-tub. In default of better accommodation, my hostess had thus, with true English ingenuity, placed one of the main thoroughfares of her home at the disposal of her guests. Let us draw a curtain over that bathroom. I am sure its present occupant will bless us for the kindly act.

THE BATH-RECEPTION ROOM

Chinese bathrooms, Japanese bathrooms, Italian, Greek, Russian, and Turkish bathrooms, I have seen them all in England, but never have I seen anything like the Louis XVI bathroom of the venerable Countess de P—. This great lady's family had fled to England during the French Revolution, and there the countess lived up to the day of her death in 1911. Some little time before that date, she had very kindly asked me to come to see her, setting "soon after luncheon" as the hour best suited to her convenience. I arrived at half past two, in consequence, and was shown directly into her bedroom and thence, to my embarrassment, into her bathroom. The sight that there met my eyes caused me to gasp for breath. The four walls of this truly remarkable bathroom were composed entirely of mirrors, over which hung carved garlands of flowers and fruits that were exquisitely colored. The floor was of rose pink marble, and in the middle of it stood a gigantic swan made entirely of silver. In the middle of the swan a crystal bathtub had been fitted and in the middle of the bathtub lay old Madame de P—, clothed from head to foot in rose pink tights and quite enchanted by the effect produced upon her visitor by this apparition.

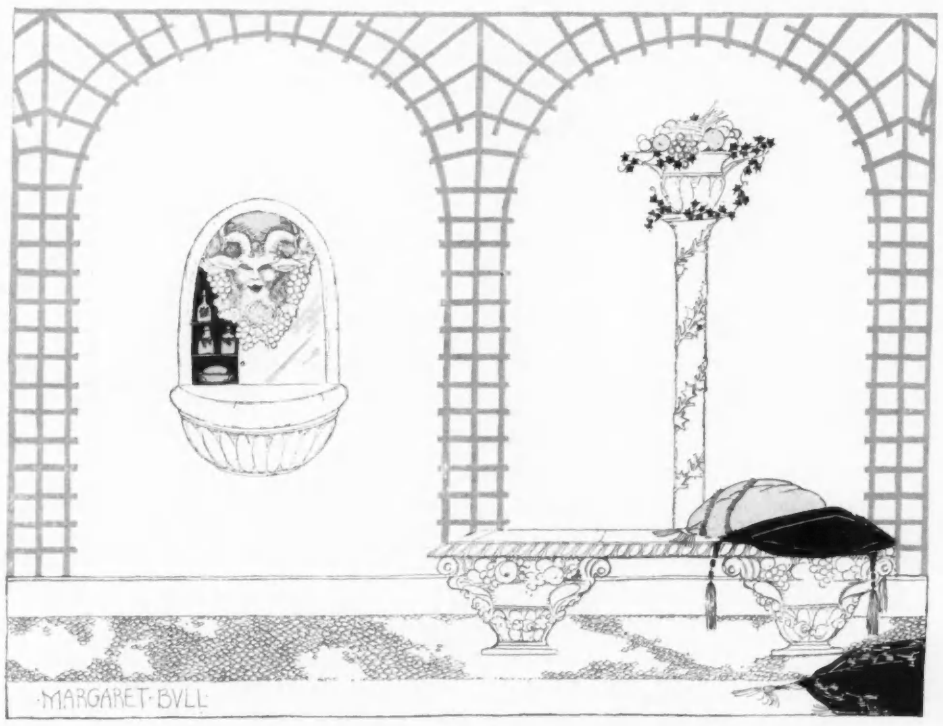
"*Entrez, ma chérie! Mais entrez donc!*" she cried, reassuringly; so I seated myself on the heap of cushions provided for the purpose and did my best not to appear as thoroughly uncomfortable as I felt. My hostess assured me that, being "*si joliment vêtue,*" she was in the habit of thus receiving her women friends who dropped in between the hours of two and half-past three.

"À BAS LE SPIGOT"

Madame de P— chatted delightfully for quite an hour, then summoned her maid and held out her hand to me.

"You will excuse," she said, "but I go to ze Opera to-night, *et il ne me reste*

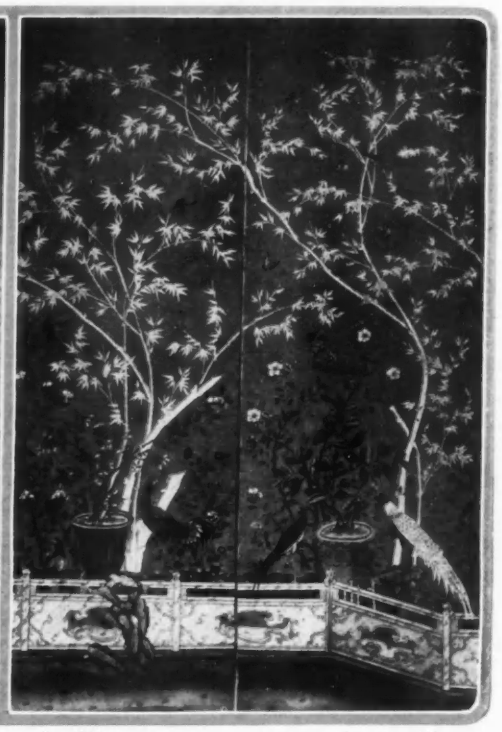
(*Continued on page 132*)



The marble floor of the artist's garden bathroom is bordered with mosaic which cleverly simulates a garden path. Vine-wreathed, carved, stone pedestals hold alabaster lamps heaped with fruits of Venetian glass. Back of the wall fountain which supplies water for the hand-basin is a cupboard concealed behind a sliding mirror

Through the efforts of a clever decorator, London recently had opportunity to see and to purchase this eighteenth-century Chinese paper, which was taken bodily from the walls of an Irish castle

The flamboyant heights to which the Chinese artist could rise appear here in every color and combination of color known to Chinese porcelains. Reproduced by courtesy of Mr. J. R. Saunders



In Chinese papers, no two panels are alike. These and the panels at the extreme left all came with the rare powder-blue of their backgrounds undimmed by the lapse of a hundred and fifty years

THE CHINESE WALL-PAPERS OF GEORGIAN ENGLAND

With One Almond Eye on the Occident, the Chinese Artist Designed (and Still Designs) Wall-papers Which Mark the Trail of the Dragon in English Homes

THE eighteenth-century craze for hand-decorated Chinese wall-papers is enjoying a revival to-day, and the beautiful old panels are exciting as much interest as when they were first introduced into England under William and Mary. The illustrations on this page represent a group of early wall-papers imported by the East India Company at a time when fashionable ladies of London and Paris spent all their pocket money on the chinoiserie at the India shops, and when every smart town and country house showed the trail of the dragon.

THE EARLY PAPER-HANGINGS

While the first Chinese wall-papers were on a white ground, which enabled the early artists to express outline with the greatest effect, the later hangings illustrated here are painted on a paper of a warm cream tone or of a soft gray, green, rose, or (rarest and loveliest of all) of sky-blue. These hand-decorated papers were, apparently, never used in China as they were in England and in France, but were made exclusively for export to Europe. The most elaborate ones were designed to order to fit the rooms for which they were intended, plans of which were sent out to the Chinese artists. Opportunities for securing one of the genuine old papers, made about 1750, occur at rare intervals in the art market to-day and create a pleasant amount of excitement, for an interior hung with one of these eighteenth-century fantasies is considered a charming and covetable thing.

As the supply of the original wall-papers is, of course, wholly inadequate, the hand-decorated papers sent out from the east to-day come in for a certain amount of consideration. Very delightful these modern papers are, too. In delicacy of line and purity of color, the twentieth-century Chinese artist is probably quite the equal of the artist of the eighteenth-century. Time, however, invests the old papers with a tenderness of tone, an "atmosphere," that is more than artistic excellence. Moreover, among the original papers there is always the stimulating possibility of acquiring a paper that will not be duplicated in any other person's room. All the Chinese wall-papers made to-day are reproductions of the early designs, and reflect in a modified form the unchanging principles of Chinese art. The modifications are due to the fact, noted above, that the artist painted always with one almond eye on European taste.

CHINOISERIE IN GEORGIAN ENGLAND

As a result of this adaptation to an alien taste, there are no Chinese wall-papers equal to the kakemono or hanging pictures, or to the makimono or the long-scrolls, like manuscripts, which the Chinese artist designed for the walls of his own countrymen. But they are delightful enough. One can fancy the long-ago thrills provoked by the arrival of a ship of the East India Company with a new assortment of these delightful papers—as announced in the *Spectator*. Then would follow a procession of sedan-chairs to Motteux's—and the 'Change—and great was the subsequent chatter about Lady This or Her Grace That's new Chinese room. Lady Mary Wortley Montagu satirized the mania in verse, bringing in the impoverished great ladies (who would have followed their China-crazed Queen's example but for lack of credit) in the lines:

By Courtesy of E. S. Theobald

Large spaces of neutral-toned background give an air of serenity to a room

> *"But then, alas! I must be forced to pay,*
> *And bring no penn'orths, not a fan away!"*

A very beautiful old Chinese wall-paper, with a ground of the blue which is known as powder-blue in Chinese porcelain and which is a beautiful sky-color, was recently stripped from the drawing-room of an Irish country house, where it had hung for half a century, and shown in London by Mrs. E. Marion Cox. Mrs. Cox's taste and enterprise have been responsible for the transplanting of many fine interiors, but it is difficult to picture anything more delightful than the room to be created with this heaven-blue paper, which in color and general condition is apparently in the same state as when new. It has probably been hung only since mid-Victorian days and has been cared for as a treasure.

WALL-PAPERS WHICH RIVALED DAMASK

These Chinese wall-papers represent the nobility among paper-hangings. They held their own with silk damask, after tapestry and wood paneling were out of date. Other wall-papers were long considered fit only for secondary apartments. During the period of the greatest popularity of the Chinese papers, the influence of Chinese ornament generally was very marked. England and France vied with each other in sending out costly gifts to the Emperor of China and received gorgeous oriental works of art in return. That nations are quite capable of "Indian-giving," however, is recalled by the fact that Louis XV's gift of a Gobelin tapestry was recovered by the French in the looting of the "Summer Palace" in 1860.

The "smiling colors," as the Chinese call them, the restrained use of positive tints, and the fine foil afforded by large neutral spaces, make the poetic graceful designs of these wall-papers entirely harmonious in rooms of any size, and they are extraordinarily effective. The panels, which are usually fourteen feet long by four feet wide, are never duplicates; a different disposition of design and color is presented with each. In hanging the paper, these panels are separated by pilasters or spaced in harmony with the architecture of the room. The paper is not hung like ordinary wall-paper, but is treated almost like a mural painting. The eagerness with which old Chinese papers are sought to-day and the prices they bring are evidence of their value in the present order of decoration.

THE STORY OF THE CHINESE PAPERS

Much information regarding old Chinese wall-papers has been collected by Mr. Francis Lenygon, a well-known London decorator, who is an authority of the subject. Several years ago in the *Art Journal* Mr. Lenygon wrote o

(*Continued on page 124*)

THE PAVLOWA BALLET AWAKENS "THE SLEEPING BEAUTY"

BAKST PROVIDES COSTUMES; THE HIPPODROME, A SETTING

To attend the christening of chubby little Princess Aurora, the Good Fairy Happiness wears royal purple hair (no one, not even a fairy, ever "had" purple hair), an imposing golden crown, a saintly halo of green leaves, a few purple jewels, and the conventional gold wand with which to circumvent the evil fairy

(Middle above) One can see that it requires a very distinguished prince in a costume befitting his exalted station to awaken a princess from a hundred years' sleep. Above his pink and silver turban nod pink plumes, and his costume is a rainbow of colors. In his haste to don embroidered orange shoes, he completely forgot his stockings

(Above) Your eyes would roll with native terror, too, if you were accompanying your esquire through the mazes of an enchanted forest. Above the angles and rolling eyes waves a head-dress which even Gaby might envy, and, as if further to emphasize the fairness of his complexion, Bakst clothes his olive-green self in yellow

She appears more like a flirtatious Spanish duenna than a little princess's nurse, for who but Bakst ever imagined a nurse in a mantilla of peacock blue edged with silver lace? Nevertheless she's a thoroughly competent nurse, for she brings up her charge to be an unsophisticated princess who plays right into the hands of the evil fairy

(Right) The lightest and most graceful angels ever painted were Botticelli's angels, and Bakst has wisely followed in the master's footsteps. Besides, Botticelli angels make a heavenly background for evil fairies and court attendants and peasants and hunting princes and Moorish pages

Although "The Sleeping Beauty" has been presented at the Royal Opera at Petrograd, this is its maiden venture in America. For this occasion, Bakst's nobleman tops his henna red curls (red headed people are notoriously brave) with a carmin hat to match his heels

(Left) He's only a small nigger boy, but he's happy, from the topmost feather of his orange plume to the lowest lift of his white heels, just to carry the orange and silver and fur-edged train of the gorgeous lady-in-waiting

To Tchaikovsky's music, Pavlowa and Volinine and this dressy young peasant and various other members of the ballet enact the age-old love story. It takes some forty-five minutes to tell the tale, but what's forty-five minutes compared to a hundred years' sleep?

Photograph by White

Photograph by Sarony

Frances Starr has dried her recent tears and is going to indulge in comedy in "The Little Lady in Blue." It is written that Miss Starr must wear blue all through the play, and if all her costumes are as charming as this flight of Tappé's imagination, the play is sure to be a sartorial success, at any rate

(Above) Carroll McComas makes the leading man both happy and wealthy by her acceptance of his urgent invitation to an immediate wedding in "Seven Chances," Roi Cooper Megrue's new comedy which is being produced by David Belasco—though exactly why the former gentleman felt it worth his while to write or the latter to produce it is yet to be discovered

Florence Walton and Maurice, her dancing and life partner, have left musical comedy far behind them to dance their way through the afternoons and evenings at the Biltmore. Now the voracious "movies" have swallowed them up, and they will flicker through reel after reel of adventures in filmland

(Right) Ann Murdock plays one of those Billie Burke-ish parts, even to the pajamas, in the title rôle of "Please Help Emily" (some callous critics said that Emily needed it), the English comedy which continually threatens to burst into naughtiness, yet disappointingly remains 99 44/100 per cent pure

Two photographs © Ira L. Hill

SEEN *on the* STAGE

Here and Now Is the Opportunity of the American Playwright; We Await Evidence of His Recognition That Great Opportunity Imposes Great Obligation

By CLAYTON HAMILTON

IT is an axiom of art that every opportunity carries with it a proportionate obligation. When the opportunity is small, the artist cannot be condemned for rendering a small accomplishment; but when the opportunity is great, the artist must be judged adversely if he has neglected to ascend to the height of the occasion. In measuring the art of any period, or any season, the critic, therefore, must take into account the environing conditions and must inquire, first of all, whether these conditions were favorable or unfavorable to the artist. It would be impossible to praise Raphael very highly if, living when and where he did, he had been no better than a second-rate painter; but if a second-rate painter should suddenly arise in Patagonia to-day, it would be no more than just to greet him with superlatives of praise.

At the present moment, an unprecedented opportunity is offered to our native playwrights in America; for the accident of the great war has materially increased the public patronage of the theatre in this country and, at the same time, has summarily removed from competition the leading European dramatists.

Photograph by Victor Georg

No longer is Mary Nash the scintillating society woman she used to be with Grace George in "The New York Idea"; now she is a victim of the drug habit in "The Man Who Came Back," by Jules Eckert Goodman. Miss Nash has put away her last year's repertory and confines herself to but a single play

THE THEATRE OF WAR

The very outbreak of the war was immediately followed by a period of depression, during which the public patronage of the theatre was disastrously curtailed. For many weeks, the theatre-going classes did not know whether or not the ultimate effect of the world-upheaval would be to make them comparatively poor; and, during this season of uncertainty, they staid away from the theatres and kept their money in their pockets. During the fall of 1914, many plays went down to failure which, in luckier seasons, would have been rewarded with success; and the situation was exceedingly discouraging to those playwrights whose efforts were presented at that time. But the reopening of the Stock Exchange, with its immediate indication of the financial stability of this country, was followed by a period of optimism which has been of very great advantage to the theatre. It may be that our present prosperity is merely illusory, since apparently it is not founded on a sound economic basis; but so long as it endures, the public will continue to spend money freely, and even lavishly, at the box-office.

As a result of this condition, the season of 1915–1916 was, commercially, the most successful that any American manager remembers; and as yet there are no signs that the season of 1916–1917 will show any falling-off in the general enthusiasm of theatre-going. The flocking of the public to the theatres has made possible an appreciable extension of the theatre-season in New York. Before the war, it was customary to begin the new season on Labor Day; but this year the new season was inaugurated by the production of "Coat-Tales" on the evening of July 31,—only a scant four weeks since the termination of the preceding fiscal year. An extension of the producing season in New York from nine months to eleven increases the number of new plays exhibited in any year by at least a score; and this means that twenty additional opportunities are now offered every year for the launching of a masterpiece.

Obviously, this is the best of all times to produce a play successfully; and, in this luckiest of lucky periods, the American playwright is, furthermore, protected from any competition from abroad. Before the war began, it was customary to import to this country the best of all the current plays from England and from France and any signally successful pieces from the other European countries; and our native authors, by this custom, were required to compete with dramatists of world-engirdling reputation. But the tragic accident of the war has silenced, for the time, the greatest dramatists of England and of France and of all the other European nations; and, consequently, a clear field has been opened by this accident to the efforts of our native playwrights.

OPPORTUNITY KNOCKS

Here, then, we have indeed an unprecedented opportunity for the development of a native drama of which America might well be proud. At a time when the theatre-going public is eager to stand in line at the box-office through eleven months out of every twelve,—at a time, also, when at least nine-tenths of all the plays that are produced must of necessity be written in America,—at such a time, an enormous opportunity imposes on our native playwrights an enormous obligation.

Yet, thus far, this obligation has remained almost utterly unfulfilled. Our native plays have been no better than in former years. The two most successful pieces of the season of 1915–1916 were "The Boomerang" and "Fair and Warmer." Both of these productions undeniably deserved success; yet neither was emphatically creditable to our native authorship in a period of unprecedented opportunity. Mr. Hopwood's play was very neatly made and very deftly written; but the formula was the traditional formula of Palais Royal farce, and there was nothing new and nothing native in the entertainment. "The Boomerang," also, though charmingly and delicately written and perfectly presented, is a thing too light and slight to be considered very seriously; and, despite its very great success, this little comedy has not convinced the public or the critics that Mr. Smith and Mr. Mapes must be ranked among the dramatists that have really to be reckoned with.

Yet, what other American plays of the vintage of 1915–1916 will be remembered easily, beside these two, half a dozen years from now? One, at least, will be remembered by the present writer. It was entitled "God and Company"; it was written by Mr. H. Austin Adams; and it was presented in New York, for only two performances, by the Stage Society. Here was a serious work which dealt with life unflinchingly; but, though many of our commercial managers saw it acted on the stage, not one of them was willing to invest in it, even in a season when success was general and often undeserved.

The announcements for the season of 1916–1917 afford but little hope that our native playwrights are prepared to accept the obligation of the present opportunity. There seems to be very little to look forward to, beyond the usual round of trivial farces and machine-made melodramas. Somebody may write another "Fair and Warmer", somebody may write another "Boomerang"; but, in this period of unprecedented opportunity, will anybody write another "Witching Hour" or another "Paid in Full"?

For the dearth of worthy American drama at the present most propitious moment, all of us who are working in and for the theatre must share the blame. Our playwrights are to blame, because they think more of making money than of making memorable plays; our managers are to blame, because they still think that the only way to succeed is to do again what has been done successfully before; our public is to blame, because it is too easily satisfied with something that is clearly less than art; and our critics are to blame, because they are afraid to plead against a play that seems obviously likely to run a hundred nights.

"DO IT NOW"

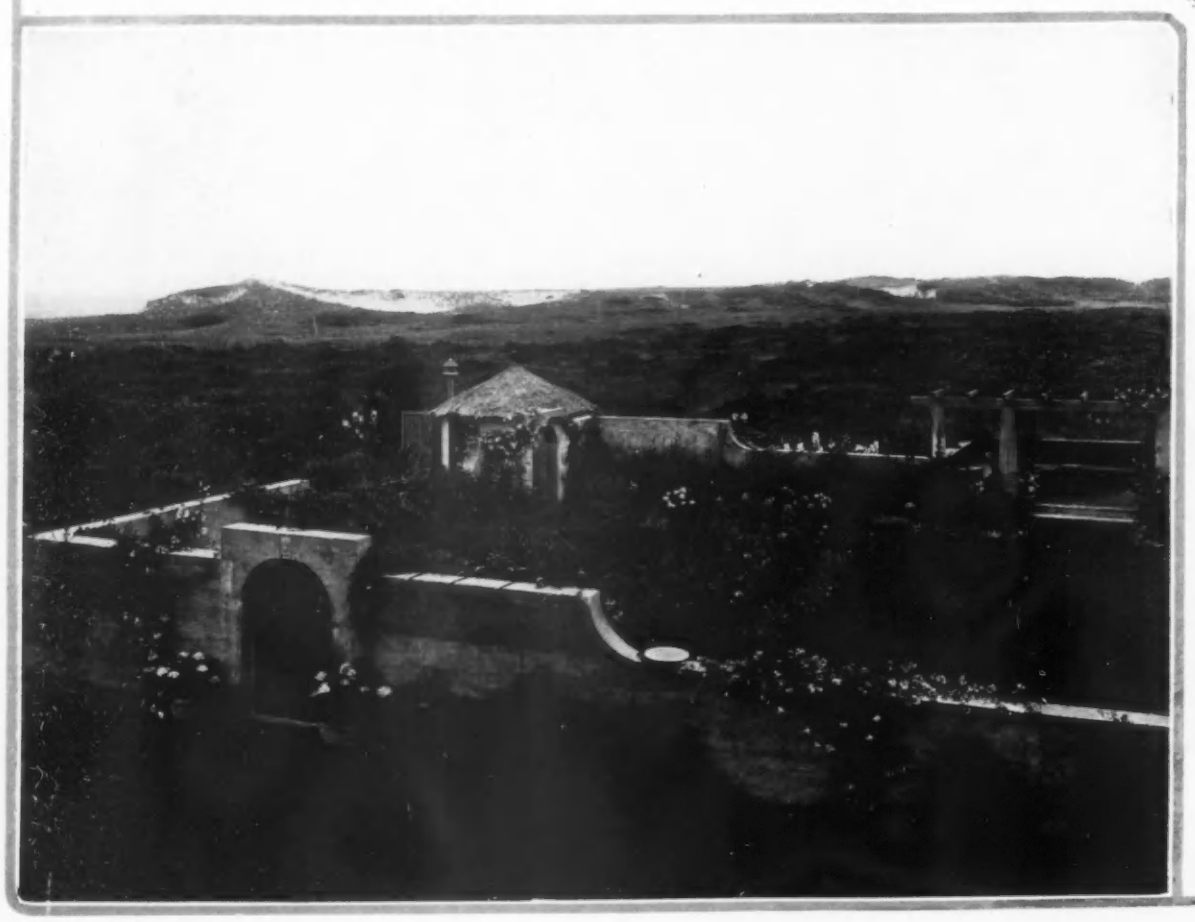
Yet now, of all times, is the time to hold our native drama sternly to the obligation of fulfilling its unprecedented opportunity. None of us should be contented with a little in a period that offers occasion for so much. We must all demand, and all of us must toil for, a better and a better native drama, before the present opportunity subsides and the present obligation drifts away, denied and unfulfilled.

"CHEATING CHEATERS"

OF the new plays produced at the beginning of August, the best was "Cheating Cheaters", by Mr. Max Marcin; yet the merits of this melodramatic farce are merely technical. The pattern is original, and it is worked out with considerable ingenuity. The plot, however, is so complicated that the

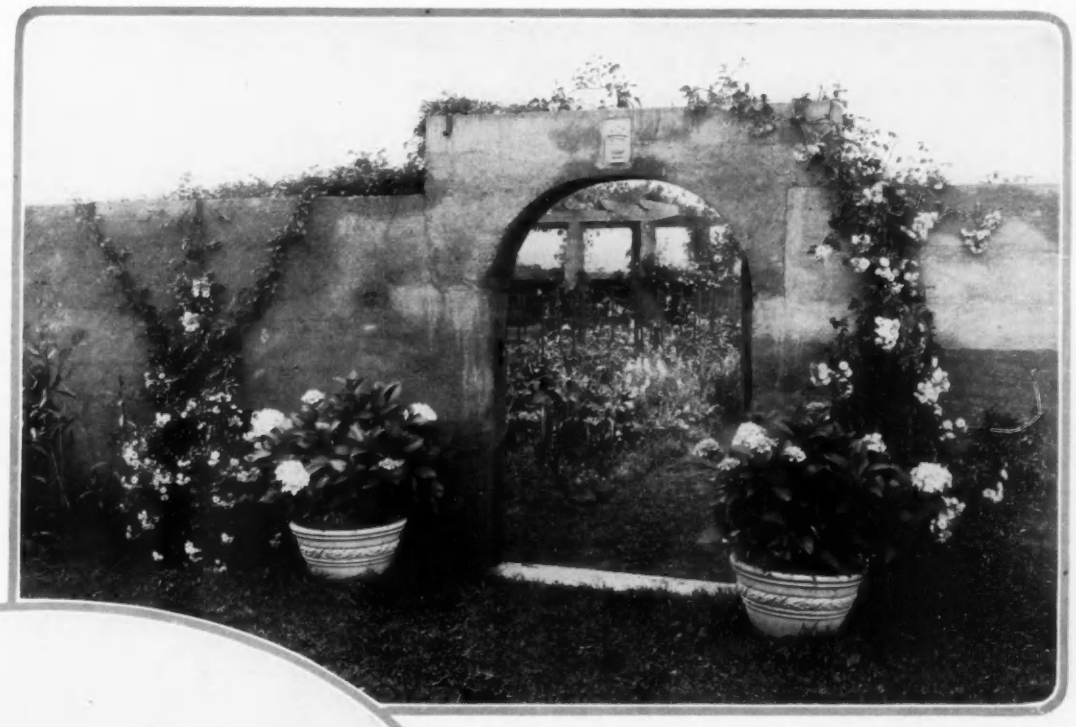
(*Continued on page 129*)

Within the space (seventy by forty feet) enclosed by these great gray walls, gray foliage plants and flowers of white, mauve, purple, and pale yellow make a serene world of their own through all the summer, save for two brief weeks of July, when the whole garden becomes, all of a sudden, one blush of soft pink, with the flowering of myriad blossoms of Lady Gay roses. Inset in the gray walls are decorations in gray-white terra cotta



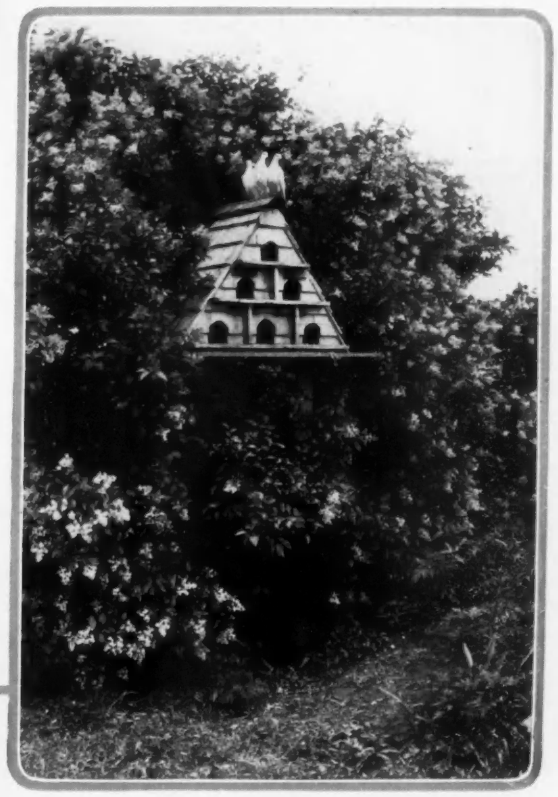
It is called "Grey Gardens," because the gray concrete walls divide the little gray garden within from a great gray garden of sand-dunes and gray green scrub which stretches to the water's edge. Beyond the thatch-roofed shelter, a bird-house offers welcome to feathered wild things from the outer garden

SET AMIDST EASTHAMPTON DUNES, THE "GREY GARDENS" OF MRS. ROBERT CARMER HILL ARE ALL THEIR NAME IMPLIES



A sheltered corner for cool days is made by the tiny thatch-roofed tool-house below, which stands just without the wall, as shown on the opposite page. This decorative house is cleverly arranged to form an architectural part of the garden plan without encroaching on the garden space, and in it are kept all the necessary implements of gardening

A view of the pergola is framed in the round arch as one looks in through the gate in the long side wall, also shown at the bottom of the opposite page. On either side of the gateway, white hydrangeas blossom in gray-white terra cotta tubs, and pale yellow roses climb the gray walls



Posing on the peak of their roof sit three white homing doves, Pyramus and Thisbe and Juliet (a recent but gay widow), who live in cooing happiness in a dove-cote which rises in the midst of a great clump of flowering bushes

Beneath the overhanging roses, a wall fountain of gray-white terra cotta serves the double purpose of decoration and bird bath. Though only a year old, this garden has a well-established air, and its luxuriant growth is a credit to the gardener, who is none other than Mrs. Hill herself

Photographs from the Johnston-Hewitt Studio

Six photographs © Underwood and Underwood

Mrs. John R. Fell of Philadelphia, who was Miss Dorothy Randolph, spent most of the summer at Fort Washington, but managed to find time for Newport

Miss Margaret Perin, the daughter of Mrs. George Howard of Washington, has been the reason for a great many of the dinners and dances of Newport

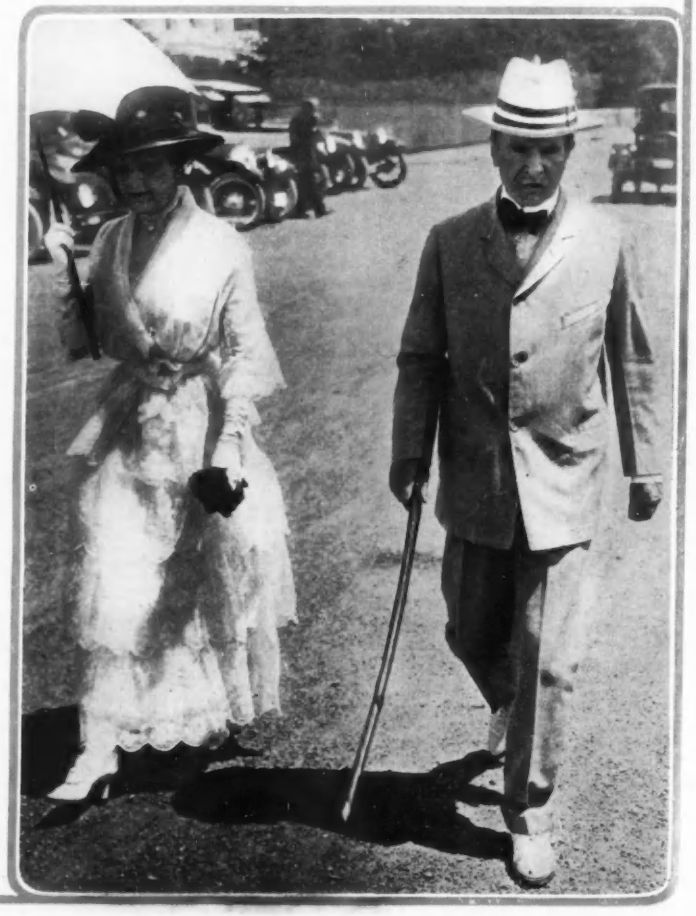
At an early August polo game, Miss Pauline Disston of Philadelphia wore a frock all of orchid colored chiffon, and finished it with a cluster of orchids

Miss Lucile Polk Carter, who is carrying an inefficient trifle said to be a dog, made her début at the Newport home of her mother, Mrs. George Brooke, Philadelphia

THE SOCIETY OF THREE CITIES MEETS ITSELF ON ITS MORNING WALK IN NEWPORT

(Below) Mrs. J. Gordon Douglas (left) and Mrs. Cornelius Tangeman, both of New York, are familiar figures at all the Newport sporting events for both are devotees of sport, whether they look upon it as a spectacle or as an occupation

(Below) Mr. and Mrs. Perry Belmont of New York and Washington, are experiencing their first summer in their new home at Newport, for they have taken "Belcourt," which was formerly the home of Mrs. O. H. P. Belmont



HATS DISPLAY TENDENCIES WHICH RANGE ALL THE WAY FROM A STRAIGHT AND NARROW TURBAN TO A TEMPERAMENTAL PICTURE HAT

A high and mighty cartwheel of shaded green and blue feathers is reinforced by a wheel of blue velvet and is perched on the very front of a turban of navy blue velvet; designed by Gerhardt

Ostrich feathers are awakening from their long siesta and are appearing, though not in their old-time abundance, on a Lewis hat. This purple turban is trimmed with shaded purple ostrich feathers which lie flat on the crown but escape over the brim

(Left) A Maria Guy hat of black satin antique was wide of brim until it reached the front when it flatly refused to be brim and joined itself to the crown with a braided ornament of black silk macramé

Photographs from Ira L. Hill

The turban may come and the canotier may go, but the picture hat goes on, forever becoming to woman. This Maria Guy hat of tobacco brown felt is bound with narrow black grosgrain ribbon; sable tails fastened to the top of the crown hang gracefully over the right side

In the old days, modistes sought to hide the bandeau: here Reboux seeks to display it. A wreath of shaded pink silk roses circles the high and square crown of this black panne velvet hat

(Left) It may or may not be due to the vogue for aeroplaning, but flying sable is one of the smartest furs. It trims this Evelyn Varon set of brown taffeta cape and hat

THREE PHOTOGRAPHED MODELS FROM ESTELLE MERSHON; OTHERS FROM GERHARDT

CHÉRUIT BELIEVES IN THE DIRECTOIRE, BUT ONE FROCK IS INSPIRED BY NAPOLEON

VELVET, FURS, AND FLARES, SUCH ARE THESE INTERPRETATIONS OF AUTUMN SUITS

(Right) The pendulum of fashion is swinging back toward the early part of the nineteenth century, and this one-piece frock of beige gabardine shows that if the robes of the First Empire are passed by, the masculine wraps of that period are not; for here the Napoleonic collar, cuffs, and revers are copied directly from the Emperor's famous coat; though the imperial buttonholes may not have been faced, like these, with navy blue satin

(Below) To make a point apparent, it is sometimes necessary to turn one's back, as in the case of this autumn model of fawn-colored velvet. This maneuver happens to display two more points, one on each of the unusual sleeves. The trimming is of fawn-colored wolf, and since the coat fits tight above, in the Directoire fashion, and flares out full below, the suit satisfies all requirements of the mode

(Left) The new suits incline to fulness below the waist and so this autumn model of Callot blue velvet acquires the necessary amplitude by having a coat that is box-plaited at the back, at the sides, and at the front; in fact, wherever a box plait could be insinuated. The closely fitting bodice is Directoire, and the fur-trimming is of fawn-colored wolf including the patch that is hidden by the muff

PROOF OF THE FASHION IS IN THE SEEING

—AND THE PARIS SKIRT HANGS STRAIGHT

She is a long step ahead of the mode, and why? Because even as early as July her autumn suit hung without a flare

Vogue has often shown (in sketches) the Parisian brevity of children's clothes; and the unlying camera proves that the sketchiest tale may still be true

To wear the Russian blouse is to express sympathy with the Allies and the mode. That dog is beyond sympathy

That the Countess de Taverny is seen on the streets of Paris with a long skirt, goes far to prove the long story Paris is telling about skirts

That saintly sweet expression of the Parisienne has been accredited to the war; Vogue, wise in such matters, suspects it to be just a new suit

With that mobility which marks her Parisian, she clings more closely to her new long-waisted bodice than ever she clung to bodice before

It is truly strange how, over night, the smart Parisienne pricked the bubble of her skirt and let it hang limp and long and lan—guidly

THUS FRENCH MAKERS USE THE SILKS WHICH HAAS IMPORTS FOR NEW YORK

NEW WEAVES OF SATIN, BROCADE, AND VELVET TAKE SERVICE WITH THE MODE

(Right) It seems clear that whatever frocks may elect to do below the waist, they will remain close-fitting above it. The "Trianon brocade" which forms the bodice and the overlapping petal-flounces of this evening gown from Beer is of platinum gray and brocaded in its own color in a Chinese design. All that is not Trianon brocade is black hand-run Chantilly lace and velvet ribbon of that purple which is known as "evêque"; and under it all is a cloth-of-silver underskirt

Satin, it seems, is to be to the mode this autumn what taffeta has been in recent seasons. For daytime wear, a leading place is given to Georgette satin, which made its first appearance last year as a modiste's material. Georgette satin is made this season in a great variety of new colors including dove, bisque, tapestry blue, Burgundy, prunelle, and Elsie blue. This Doucet afternoon frock, however, elects the severe smartness of black and relieves it by vest, cuffs, and collar of white Callot crêpe

Faille, by way of novelty, has adopted a patterning of graduated stripes of velvet and is known as "velours barré." Premet here uses it in midnight blue as the chief substance of an afternoon dress. With it is used midnight blue "Venetienne velvet," a new velvet which is both crisp and supple and comes in a glowing array of the new colors. Silk embroidery and an ermine collar are the completing details

(Left) The mode looks kindly on brocades, and the new "Trianon brocades" merit the favor. They are all in flower designs of self color and are made both with a satin and with a taffeta ground, in unusually lovely evening shades. From among them, Doucet chose orchid color and a chrysanthemum design for the pointed tunic and straps of an evening frock of silver lace with deep V's of Callot net

COATS CHOOSE ALL LENGTHS FROM JAUNTY "SLEEVE" LENGTH TO DIGNIFIED "SEVEN-EIGHTHS"

THE FASHIONABLE AND THE PHYSIOLOGICAL WAIST-LINE COINCIDE ON THESE SUITS

(Left) This season, the length of one's arm is important for it may determine the length of one's coat. This Chanel suit of navy blue velvet elects this new "sleeve" length for its coat, and for trimming, a row of blue velvet buttons down the back and bands of mole interrupted by panels in front and in back

All Paris is suiting itself this year in quantities of soft thick fabrics and stuffs of loose weaves. Dœuillet uses English tweed checked in two tones of tan for this walking suit. Capacious patch pockets decorate the full three-quarters-length skirt of the coat, and bone buttons add further decorativeness. The "choker" collar and the cuffs are banded with seal

(Above) Other suits may keep their fulness all to the sides and insist on flatness front and back, but the coat of this black satin Chanel suit distributes its fulness impartially. Then, too, it reverses the decision of its sister Chanel suit in the middle above, and allows its black lynx bands to be interrupted by panels at the sides instead of at the front and back

(Right) If one's coat is not the new "sleeve" length nor yet the smart "three-quarters," then it must descend to the new dignity of the "seven-eighths" and nearly conceal the skirt. The collar is of seal. The skirt of this Chéruit suit of crushed raspberry velours is made with wide bands of the material close to the hem which give below the coat the effect of a tunic

IMPORTED BY MAX SCHWARCZ

SATIN, SIMPLICITY, AND STRAIGHT LINES — THAT IS THE AUTUMN SLOGAN

THERE IS BUT A MOMENT'S PAUSE BETWEEN THE HAT AND THE FUR COLLAR

(Left) They really can not seem to decide which is to be smarter, satin or velvet. So, because it is always best to be on the safe side, Lanvin made the front of this frock of black charmeuse and the back of black velvet. The vest is of old-gold taffeta and black satin, embroidered all over in the glowing colors of autumn leaves, and irregular hammered gold buttons dot the belt

MODELS IMPORTED BY
BERGDORF AND GOODMAN

Things are not what they seem. Sometimes it's only the superlative tightness of the bodice that makes the skirt look so superlatively bouffant. That's the secret of the silhouette of this Jenny frock of marine blue faille and black Chantilly. The skirt in front is puffed and flounced, but in back it pursues its uninterrupted way, beneath a Bulgarian-hued half-belt

(Right) After a season of beating about the hoop, fashion has returned to straight-from-the-shoulder methods. There is a Chéruit frock of tête de nègre satin, criss-crossed with embroidery in quilted effect. A beige-satin-lined sash is twisted around the waist and the collar and cuffs are beige satin. The frock, instead of buttoning, laces informally with ribbon

Again this autumn the designers seem to be trying to pull the fur over our eyes. One would really be obliged to come up for air every few minutes if one wore this Bergdorf and Goodman coat of green velours cloth collared to the limit with the fur of the meek and lowly muskrat. The coat gathers itself together at the waistline; deep folds mark the pockets

SMART FASHIONS *for* LIMITED INCOMES

Some Autumn Frocks Are Moyen Âge, and Some Are Directoire, and Some Are Neither; but All Agree That As Days Are Growing Shorter, Skirts Are Growing Longer

The vogue for black satin combined with chiffon and fur trimmings expresses itself in this frock. From the narrow crushed belt hang stole ends which form tiny square pockets gay with bright colored beads

SCARCELY a season, now, but recalls some period of long ago. This season the models shown so far by the New York importers show various influences. Some speak of the moyen âge, others of the Directoire, and others still of the Empire. Long bodices are a new phase of the mode, but the natural waist-line is still much in evidence. Skirts, generally speaking, are an inch or two longer than last season, and full, but not full to the flaring-point. Fur continues to be used as trimming and in even greater variety than formerly. It is used for the traditional collars and cuffs, to be sure, but a newer use for it is in "patches" that begin where one least expects them and leave off just when one is getting used to them.

FIRST AID TO AUTUMN WARDROBES

When the smart woman thinks of her autumn wardrobe, she considers first its most indispensable adjunct—a tailored suit. For the first suit, one may to some extent suit a personal preference in the length of the coat, for there are two distinct lengths and both are smart and both are becoming to the average woman. One is long; it stops just a few inches short of the bottom of the skirt. The other is "sleeve length"—that is to say, it is cut off where the bottom of the sleeve cuts across the hip.

A good example of an early suit is illustrated at the lower right of the page. Made up in wool velours in a deep cherry shade or in balsam green, it would be very smart. The coat is tailored and almost like a man's frock coat in effect, and it has an ample rolling collar that ends in a double-breasted front. A silk in one of the effective Chinese designs, a ground of brilliant color splashed with strange spots in contrasting shades, would be excellent as a lining. The skirt is perfectly plain, full, and circular.

When the vital question of the tailored suit has been settled, one may turn to the lighter subject of afternoon frocks. The materials and colors themselves make the frocks this year. The newest favorite in materials is satin in black or in the rich dark colors, combined with Georgette crêpe and chiffon. The model illustrated at the upper left shows a pleasing combination of these materials. The dress is of black satin, and has ruffles of black chiffon edged with narrow bands of kolinsky. The skirt is shirred full at the waist and ends in a straight band of shirred black chiffon, also banded with kolinsky. From the narrow crushed belt hang two stole ends, which form tiny square pockets sewed thick with gayly-colored beads.

There is always a place in every woman's wardrobe for a street costume of navy blue serge or broadcloth like the one illustrated at the upper right. The sleeves are topped with small military epaulets, and they end in deep military cuffs trimmed with buttons of their own material. The waist is plaited at the sides, back, and front as far as the hips, and a narrow belt which buttons in front holds them in place at the waist. The skirt is a rippling circular one. This frock may be buttoned either in back or in front.

The part of the wardrobe which is nearest the heart of a woman is her evening gown. Of these and of dancing frocks the early forecasts predict the return of the sleeve and the lengthening of the skirt, which is straight of line and in some instances, even clinging. The bodice remains a mere wisp of tulle or a gleam of silver lace; the "billows" of last season are sunk in oblivion, and the hoops have all been rolled away. Satin, either brocaded or plain, or in two contrasting tones, is the favored material for evening frocks. Point d'esprit has to some extent taken the place of net and tulle, and one sees it in every imaginable shade.

For the between-seasons street costume, woman turns from force of habit to the serviceable blue serge or to broadcloth. The epaulets and the deep cuffs give a distinctly military air to the trimly plaited waist

One of the new two-toned satins, watermelon pink and sky-blue, is used for this evening frock. The dropped waist-line emphasizes its smartness by a band of jet and turquoise blue enamel beads

Wool velours in a deep cherry shade or in balsam green would be smart for this first autumn suit; the lining should be a silk of Chinese design, a brilliant ground splashed with strange contrasting spots

LENGTHENING THE WAIST-LINE

The model at the lower left of the page illustrates an exquisite material used to advantage in a simple frock. The long waist-line is emphasized by a cleverly embroidered girdle of jet and bright blue enamel beads, and the band over the left shoulder is of turquoise enamel. One of the new two-toned satins, watermelon pink and delicate blue, is used for the skirt, and the bodice is of draped tulle and satin. This is an evening gown which will be smart for beginning the season, and one which will remain in good style throughout the early months of the winter season.

The GLEAM THAT LIGHTS *the* EVENING FABRIC

As if to Test Her Metal, France Sends Us from Her War-swept Towns Brocades As Lovely As in the Days of Peace

IN forecasting the fashions for the coming autumn and winter, it is possible to state definitely that metal brocades will be very much in vogue both for evening gowns and for wraps. Despite her preoccupation with more serious matters, France has had time to produce some wonderful brocades. The designs for these stuffs were in many instances created before the war broke out, but the materials themselves have only just now been woven. A very wonderful collection of these rich brocades has recently been imported by a well-known New York shop, and photographs and sketches of a number of the most attractive of the designs are shown with this article.

NEWEST PARIS BROCADES

The sketch at the right of the page presents an excellent design for a wrap to be made from one of the brocades of this collection. The ground of the material in the sketch is a beautiful dull shade of old-blue satin, and the great scrolling flowers which are scattered over it are worked in gold thread, the leaves rather lightly done so that the blue shows through, and the centers of the flowers embroidered heavily.

The sketch of the gown at the left of the page suggests a possible way in which a chiffon brocade may be adapted for an evening gown. The ground color of the chiffon is an exquisite wave green, and it is heavily embroidered with silver. This piece is one of the loveliest in the entire collection, so intricately and so delicately is the silver pattern designed and woven. The sketch shows this fabric set off by plain wave green chiffon, with a fan of the brocade and loops of the new picot-edged silver gauze ribbon.

Another brocaded chiffon excellent for a gown is shown at the lower left. In this fabric the soft gray chiffon ground is worked in gold in a delicate tree design. A third embroidered chiffon, rather more conventional and formal than either of the two first described, is pictured in the middle below. This chiffon is particularly striking in black and silver, though it may be had in a number of other colors.

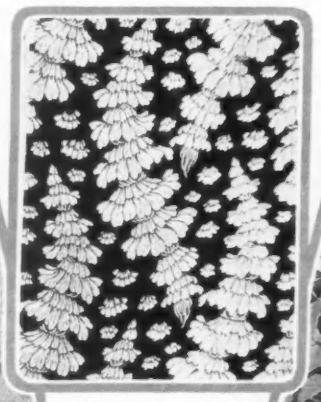
Suggestive of a most gorgeous type of evening wrap are the three heavy metal brocades at the top of the page. That at the upper left is heavy to the point of stiffness, with a ground of gold threads on which clusters of rather conventional flowers are outlined in black. As unusual as it is beautiful is the brocade in the middle, with its queer design a gorgeous gold overlay on deep purple satin. In the brocade at the upper right, Chinese influence is particularly discernible, for vermilion flowers and trees are set vividly against a solid gold-thread ground.

CHINESE INSPIRATION

The influence of the Far East, by the way, is evident in many of the most beautiful of the new materials imported this season. Another silk to show decided Chinese inspiration is the one second from the lower right. This has no tinsel to give it crispness, and it falls in soft folds in which that always exquisite combination of Chinese blue and gold catches the light in many varying shades.

An old Chinese vase furnished the inspiration for the brocade at the lower right; it is worked out in dull blues, reds, and violets, with a silver sheen over all. In the fabric pictured in the circle in the middle above, silver flowers outlined in sapphire blue are brocaded on a satin ground of changeable du Barry rose and sapphire blue.

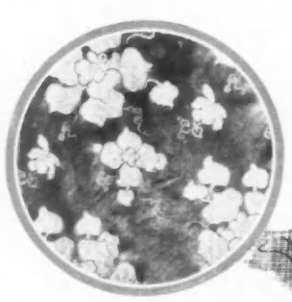
Last but most lovely is the material pictured second from the lower left. This fabric was originally intended for a museum piece. The design is Greek, worked out in copper, gold, and old-blue upon a rich blue ground.



Gorgeously royal is a deep purple satin heavily gold embroidered

(Above) Stiff with gold is this all-gold brocade with outlines in black

(Above) The Chinese influence dominates a brocade of red on gold



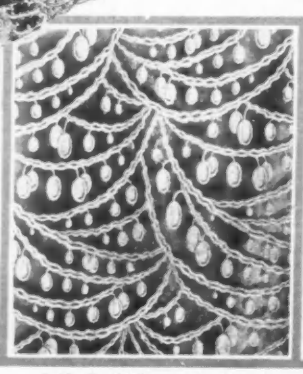
(Above) Silver flowers are set on a ground of rose and blue. Fabrics on this page imported by Gimbel Brothers

(Left) Chiffon brocades adapt themselves marvelously to the formal evening gown. This is of wave green chiffon

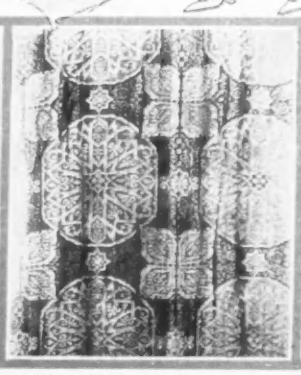
(Right) Brocades of rich coloring and weight are excellent for evening wraps; this is old-blue satin and gold

A soft gray chiffon is embroidered in gold in an endless delicate tracery of trees—a fairy fabric for a gown

This brocade of copper, gold, and blue was intended for a museum piece, but the great war happened to it instead



A black chiffon embroidered with silver has a grace which belies its formality and a formality to enhance its grace



This silk has a Chinese design and color scheme of deep blue and gold; no tinsel stiffens the softness of its folds

A Chinese vase inspired this brocade of dull blues, reds, and violets, with a silver sheen casting light over all

The YOUNGER GENERATION

Although Paris has introduced little girls to taffeta, some of them still wear the white dotted Swiss with a touch of blue that was once the armor of the innocent heroine. This heroine qualifies for the adjective, being between three and five. Striped handkerchief linen gives the blue, and Swiss ruffles add a prim flutter

Photographs by Ira L. Hill

Fashion is catering to the taste of the small boy; if his costume suggests a uniform, he is correctly dressed. This suit of white linen is only for a little soldier aged three, but the cut and the bands of Delft blue give it such a military air that one feels sure he must be at least a colonel of the Nursery Volunteers

(Left) She looks as meditative as though she were pondering over some very weighty problem; the fact, for instance, that the small circular coat which was so popular for children in the spring should still, with a few modifications, be worn by children this autumn. Hers is of Delft blue serge, lined with white satin, and trimmed with large pearl buttons

Now-a-days when a hat is scarcely trimmed it might look not quite feminine enough on the little girl whose bobbed hair gives her an air of being a frocked edition of her little brother. But, posed on these long curls, this hat of dark green beaver-cloth enjoys itself even to the picot edge of the dark green moire ribbon with which it is faced and trimmed. The coat is of white gabardine

MODELS FROM GEBRÜDER MOSSE

Within the carefree years of three and four one can flare out in a ballooning costume of white handkerchief linen, trimmed with bands that are striped in cheerful combinations of yellow or pink or green, with white. Edgings of Irish crochet lace and buttons of white crochet give the touch of distinction

To imitate her mother she has a coat with much check and much fur-trimming. Self-checked white polo-cloth provides the flare, and bands of white fox provide the fur. The hat and the leggings are also of polo-cloth, and the white satin bow on the hat is the proper simplicity of trimming

FOR THE HOSTESS

To the Englishman, Summons to Tea is Even as the Call to Prayer to the Moslem, for It Symbolizes Home, Country,—Almost Religion

"'TEA tempers the spirit and harmonizes the mind, dispels lassitude and relieves fatigue, awakens thought and prevents drowsiness, lightens or refreshes the body, and clears the perceptive faculties.' Thus write Confucius about the beverage which was used in his time at all the sacred rites; and, down to the present time, tea has always held a prominent place in literature; in fact, there is hardly a novel now in which the tea-table is not the scene at some vital moment in the lives of the hero and heroine."

The tea devotees might read with much interest a small volume entitled, "The Little Tea Book," from which the quotation above is taken, and which tells amusingly about the introduction of tea-drinking into England.

ENGLAND IS INTRODUCED TO TEA

When tea first came to Europe, in the early seventeenth century, it was received with great enthusiasm, and it was soon considered a panacea for all ills, so the little book tells us. One panegyrist says, "While never putting the patient in mind of his disease, it cheers the heart, without disordering the head, strengthens the feet of the old and settles the heads of the young, cools the brain of the hard drinker, and warms that of the sober student, relieves the sick, and makes the healthy better. Epicures drink it for want of an appetite, bon vivants to remove the effect of a surfeit of wine, gluttons as a remedy for indigestion, politicians for the vertigo, doctors for drowsiness, prudes for vapors, wits for the spleen, and beaux to improve their complexions."

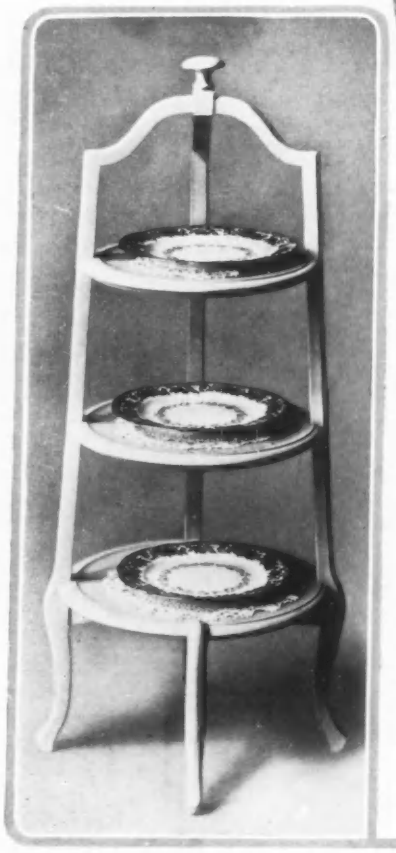
The modern physician is, alas, opposed to tea in any but moderate quantities, and therefore many people give up drinking it except when they assemble around the afternoon tea-table, that delightful occasion for informal chats. The whole spirit of this impromptu little meal is lost, however, if there is an attempt at over-elaboration. England has established the fashion of afternoon tea, and England is considered an authority on the correct way of serving it. To begin with, one never sees a permanently set tea-table in a drawing-room. The servants usually unfold the gate-leg table in front of their mistress, deftly arrange the cloth, and carry in the tray. If there are several guests, the tea-wagon is rolled in with additional china, with muffins or toast in their covered dishes, with the cake plate and accessories. The three-tier muffin and cake-stand is placed at the side of the hostess as a labor-saving device, for one of the charms of this little meal is its informality. As soon as the

(Continued on page 134)

This American version of the tea-table includes a tea-wagon, Sheffield plate tea-service and tray, rose and gold china, and a pink enameled silver bell. Tables from Mark Cross; plate and china from Ovington

A quaint little pewter tea-caddy 4¾ inches high makes a pretty addition to the tea tray; from The Little Gallery (right)

The tea pourer will appreciate a new dripless tea strainer in silver, with an ebony handle (left); from The Georgian Company



What hostess would be without it?—the "curate's assistant," which may be had in mahogany or in painted wood to match the tea-table

A tea-table, which was photographed in London, is thoroughly English in every detail of service, linen, and convenient drop-leaves. Lace from Haywards, London; this service from Aspreys, London

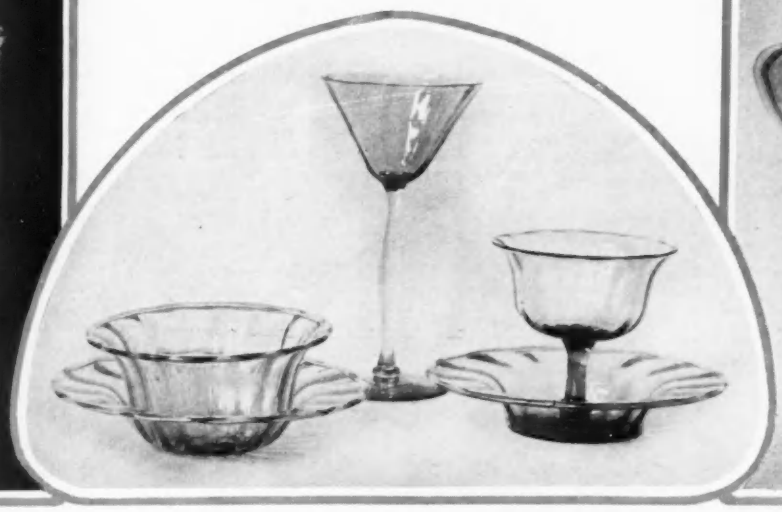
A china cup and saucer has a border of encrusted gold and a wreath of pink roses

A pretty little sister to the "curate's assistant" is the "Tibbet Stand" which is made in Sheffield plate and has an ebony handle

GIVING LOCAL COLOR *to the* OLD STORY *of* CHINA *and* GLASS

With Flemish and Italian Glassmakers At the Front, America Comes to Its Own Rescue with New Glories of Color and Glaze

Half purely ornamental, half purely useful, this single separate "vase," a copy of an old Georgian piece, fits into a table service with a distinction to belie its price; 12½ in., $3.50



The sea blue that is half green, half blue, is an excellent color for what might be termed "accessory glassware," such as these finger-bowls and plates, $18 a dozen; cocktail glasses, $17 a dozen; and sherbet glasses and plates, $18 a dozen

The covered compotier is very smart, and is the sort of dish to devote to colored glass. It is of deep clear blue with its apex tipped with a handle of clear glass; 13½ in., $15

THE use of colored glass for both decorative and household purposes has continued to grow, and this season the American shops are showing pieces of glassware which in both shape and color rival the Flemish and Italian examples, although in the American glass the range of color is far more limited than it is in the foreign glass. Many of the most delightful shapes which have appeared recently in the shops are copies of old pieces; others, not less successful, are original and new.

THE GAMUT OF THE NEW SHADES

It is especially interesting to note that the colors which have been made thus far are most satisfactory, and a wider range of colors will probably result as the industry grows.

The first color made in American glass was a lovely glowing blue called Belgian blue, but this glass was a little heavier in texture than the Italian and Flemish glass. Then came an amethyst shade which is in every way delightful—clear, transparent, and deep. It is particularly effective in purely decorative pieces, such as the flat dish on the teakwood stand which is shown at the top of page 82. Such a colorful dish need not even be used, though it is excellent for flowers; so decorative is it in line and color that it may stand alone.

This same dish comes in the lovely new blue tone aptly called marine blue, a tone quite like the sea, part green and part blue, which displays the extreme transparency and clarity of the glass to the full. This color is an excellent one to use in what might be termed "accessory service glassware," services such as the tall cocktail glasses, sherbet glasses, and finger-bowls shown in the middle at the top of the page.

A new color in a dull glaze is seen in this wide-mouthed vase; it is warmer than café au lait, and deeper; 8 in., $5

Newer even than the amethyst and blue tones is the clear light brown color which melts so delightfully into the English oak so much used at present. One can imagine a dark oak refectory table set with a service in this color; or, topping an old oak chest, a tall vase of glowing color such as the one shown at the upper left on the opposite page.

WHAT COLORED GLASS IS MADE IN

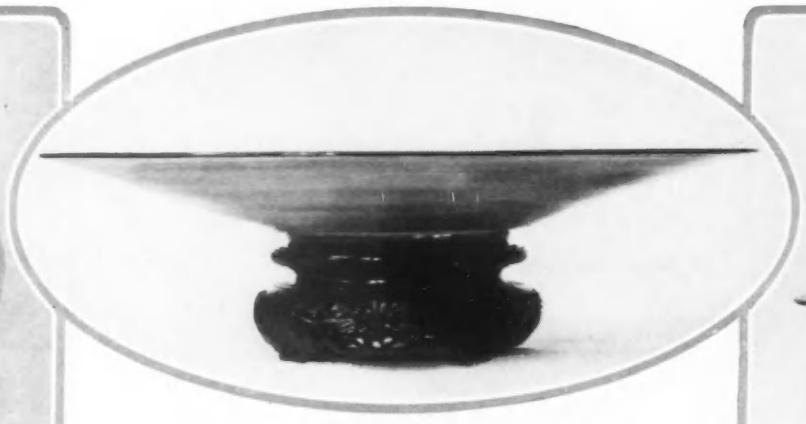
Covered compotiers in colored glass are very smart. They are made in shapes that are graceful in outline, and they reflect the light beautifully. The one shown at the upper right is of deep clear blue with its apex tipped with a handle of clear glass.

It is seldom that one can place into a service a separate piece of pressed glass which, while useful, is mainly decorative; yet the covered vase at the upper left, a copy of an old Georgian piece, would accord delightfully with any service and fit into a simply furnished dining-room. It may be used for tea biscuits.

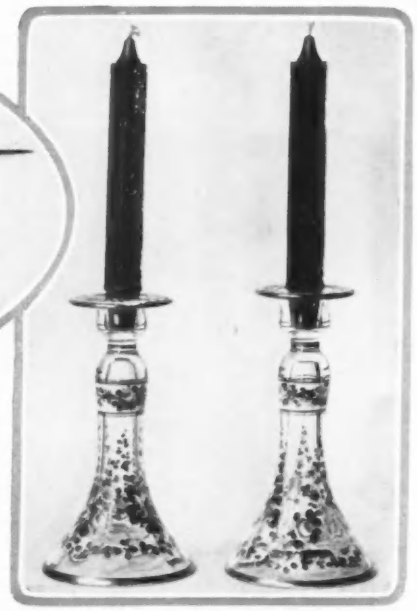
One of the manufacturers of American china of a high grade is constantly experimenting with glazes, and has produced a new tone of tan somewhat warmer and deeper than café au lait. This glaze and color are used for the graceful vase shown in the middle of the page; the wide

In the individual breakfast sets of one manufacturer the rim of glowing color gives the set its distinguished beauty. Possible colors in this set are a deep jade green, a soft apple green, a light blue, a yellow, and a soft rose; with colored or white enameled tray; $12

Newer than any other color is a clear light brown which tones into oak with great effect; this vase has beauty both of color and design; 11½ in.: $9



A deep amethyst color in a flat dish such as this, on a teakwood stand, needs no other reason for being than the beauty of its line and color; it comes also in marine blue; 13 in. in diam.; $8.50

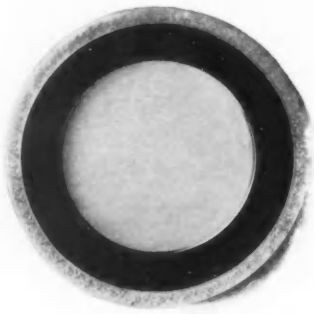


Painting on glass in the manner of the Bohemian school is a style of decoration excellently suited to certain styles of interiors; 8¼ in.: $7.50 a pair

mouth and solid base of the vase make it of real use as a flower holder.

The same concern has also produced an individual breakfast set of a pattern with striped bands of soft deep colors. A brilliant green not unlike jade, another green, a soft apple green, a light blue, a yellow, and a rose color are the possible colors to be procured, and each color is edged with a narrow border of gold. The tray may be white enamel or of the color of the band on the china.

The delicate flower decoration of the Bohemian glass is now being very well done here in America; it is done chiefly by Bohemian workers, and shows great variety both in color and design. The candlesticks above are of American glass-



Silver, in heavy raised design, and dull black enamel give to service plates unusual formality and distinction; $75 a dozen

Among a man's toilet articles such bottles as these, of clear glass painted heavily in black, are welcome; 4½ in. high; $1.20 each

ware painted in the Bohemian fashion, a style excellently suited to certain decorative schemes. A further evidence of the smart fashion of painted glass is shown in the glass bottles for the bathroom; these are shown at the left. They are painted with black bands and have the lettering in black, a style of decoration which makes them especially suited to a man's use.

Silver decoration on china is very lovely and very smart, and in the middle of the page is shown a plate which combines a heavy silver band with a band of dull black enamel. These plates have great distinction, and their unusualness makes them suited for service plates rather than to a complete service.

ANSWERS TO CORRESPONDENTS

Many Questions, Small, but All of Great Importance; and Entertainments Guaranteed to Entertain

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

QUESTIONS OF DRESS

MRS. W. M. G., JR.—What is the appropriate mourning to wear for a mother-in-law whose home was in a distant city? How long should mourning be worn in this case? Are black-bordered handkerchiefs and stationery in good taste? Should the face veil be bordered, and what are the mourning furs?

Ans.—Light mourning is considered proper for a relative by marriage, and it is usually worn for only six or eight weeks, especially if the deceased has resided in another city. Light mourning does not necessitate black-edged handkerchiefs nor a bordered veil, but a very narrow border on stationery is sometimes used. Furs would naturally be black—black lynx or fox or any other black fur—but this is a matter of choice.

MR. J. W. B.—What is the correct livery for a butler? At dinner, should he stand behind the chair of his master or of his mistress?

Ans.—At breakfast and at luncheon a butler wears a high double-breasted black waistcoat with trousers of any mixed-pepper-and-salt description, a black tie, and a black dress coat. In the evening, the trousers are black; the waistcoat which may be either black or white is low cut and is worn with a white tie and a black dress coat. At dinner, he always stands behind his master's chair, opposite the footman who stands behind the chair of his mistress

ENTERTAINMENTS

MRS. M. H. R.—I am planning a costume party for my daughter who is ten years old. Will you kindly suggest costumes, invitations, and decorations?

Ans.—It is a good plan in issuing invitations for a children's costume party to designate some well-known book, the characters of which the guests are asked to represent. "Alice in Wonderland" or "Mother Goose" would be appropriate. Invitations for children's parties may be found at any good stationer's. There is generally a little design on the card and then:

. . . . . .
requests the pleasure of
your company
at a "Mother Goose" party on Monday
afternoon, March the sixth,
from four until seven o'clock.
Please come as a character in "Mother Goose"
R. S. V. P. *Six Leonard Avenue.*

The decorations for the table on which the refreshments are served and also for the hall where the games and dancing take place should be consistent with the book which is being represented. The possibilities of tissue paper decorations are almost limitless.

MRS. E. R.—Is it proper to send one's card only, or that of one's husband too in acknowledgment of a visiting-card invitation to a Sunday afternoon tea? How is a wedding announcement to be acknowledged?

Ans.—On receipt of an invitation written on a visiting-card for a Sunday afternoon tea, it is perfectly correct to regret by merely sending one's visiting-card and that of one's husband, as the

(*Continued on page 128*)

SEEN *in the* SHOPS

The Shops Meet Autumn Half-way with Hats and Shoes and All That Goes Between and Beneath

Note: Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

If a motor coat is not too pronounced in style, it is not restricted to motoring. Its brown duvetyn has the light plaid we are to see this autumn. The black satin antique sports hat is faced with velvet; coat, $39.50; hat, $15

The 1916 incarnation of the becoming redingote is a blue satin antique frock, braided with blue. The blue panne velvet hat, faced with blue duvetyn, is a new species of non-edible mushroom; frock, $39.50; hat, $12.50

IN contrast to the straight lines of the new one-piece dresses and to the new plaited skirts with their flatness over the hips, a number of frocks with hip draperies have recently appeared. These are not the flaring wired hip draperies that last season knew, but a series of quite different adventures in draping. Frocks of this sort are invariably topped by close-fitting bodices, and the silhouette thus achieved is both smart and new.

AN AUTUMN SILHOUETTE

A frock on these lines is sketched in the middle of this page. It is of navy blue serge, and it has no trimming at all, unless one regard as trimming the four serge buttons which mark the front fastening and the similar buttons above the white organdy cuffs. These cuffs are matched by a sheer organdy collar which follows the lines of the serge under-collar.

The blue charmeuse frock sketched at the lower right of this page, though having much the same silhouette as the first frock, is absolutely different in its details. It is draped over a satin underskirt, and satin underskirts, by the way, one sees on many of the autumn gowns. The collar of this dress is of delicate flesh colored charmeuse. With this frock is sketched a hat of navy blue satin antique trimmed with a little cock feather ornament at the front.

Hardly an autumn season but the redingote puts in its appearance; the frock sketched at the upper right of this page is the 1916 version. It is of navy blue satin antique with three rows of navy blue silk braid to make the bottom of the coat flare just to the smart degree, and it has two white collars, the upper one of Georgette crêpe and the second one of charmeuse. The buttons are covered with blue satin. The hat sketched with this frock is a new variety of mushroom,—its brim droops more at the front than at the sides or the back. It is of blue panne velvet, faced with blue duvetyn, and the trimming consists of a rosette of navy blue grosgrain ribbon centered with red.

The frock at the lower left of this page is particularly smart, and its trimming is most unusual. The dress itself is of navy blue serge, and crossed bands of taffeta stitched to the belt, the cuffs, and the bottom of the overskirt, trim it. The white batiste collar has a bit of embroidery about the edge, and the bodice prolongs itself to a point in back. The hat is an irregular shape of black velvet, trimmed with a crisp bow of black grosgrain ribbon poised across the top.

A coat which is well adapted for motoring, yet which is not so pronounced in style as to restrict its uses to the automobile, is sketched at the upper left of this page. It is of dark brown duvetyn with an over-plaid of jade green; and, by the way, materials with light over plaids or checks have an important place in autumn fashions. A sports hat of black satin antique faced with black velvet, with a binding of black grosgrain ribbon and a band of ribbon about its high crown, is worn with the coat.

The brown velours coat at the lower right of page 84 is made with a tight bodice and a flaring skirt, which makes it distinctly different from the majority of the new coats. The collar, the buttons, and the bands on the sleeves are of Hudson seal. The glistening black and blue-green of the cock feathers, which form the band and the ornament at the front, contrast with the green velvet of the little hat which is sketched with this coat.

The smartly cut raincoat sketched at the lower left on the same page is made of a novel material. It is called "silvareign," and it is a rubberized fabric which may be had in soft shades of blue, green, or gray, and which takes its name from the silver threads that run through it. The coat is voluminous and capaciously pocketed, and the high turned-over collar is exceedingly becoming.

THE OMNIPRESENT BLOUSE

No matter what the season, one's wardrobe requires an unending supply of blouses. It is this important item of dress which is relied upon to add

(Above) If the skirt is draped, the bodice must be close-fitting; that is now a law of the silhouette; blue serge frock, $39.50

(Left) This blue serge frock is trimmed with crossed bands of blue taffeta; $39.50. The hat is of black velvet; $14.50

(Right) The frock is of dark blue charmeuse and the hat is of very dark blue satin antique; frock, $45; hat, $11.50

There is always an endless demand for new blouses and an equally endless supply of them. This white batiste blouse has a plaited collar and cuffs; $3.95

Organdy may come and batiste may go, but Georgette crêpe goes on forever. This blouse of white Georgette crêpe is backed by a lining of chiffon cloth; $16.75

A white batiste blouse is trimmed with striped organdy, edged with white frills. The buff felt tricorn is faced with tête de nègre velvet; blouse, $12.75; hat, $20

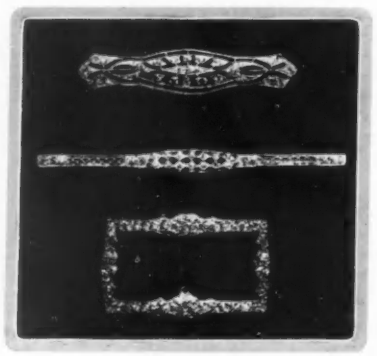
White Georgette crêpe, finely tucked, is topped with a becomingly pink collar. The toque is of tête de nègre velvet and duck wings; blouse, $14.75; hat, $25

the touch of crisp freshness to tailored suits. Only at the beginning of the season, however, does one find blouses so novel in style as those in the sketches at the top of this page. The one at the left is a French blouse of white batiste, with a plaited shawl-shaped collar and plaited cuffs. The blouse sketched next it is of white Georgette crêpe lined with chiffon cloth, bound with white taffeta, and trimmed with taffeta-covered buttons and with white fagoting. It may also be had in flesh color.

A French blouse of white batiste is sketched second from the right. Its collar, vest, and sleeve ruffles are of finely striped organdy, of a soft blue and white, rose and white, or heliotrope and white. The striped organdy is edged with narrow frills of white organdy. The little hat worn with it is one of the most successful of the endless variations of the tricorn. The hat itself is of buff felt, with a deep facing and a band about the crown of tête de nègre velvet, and the little bow, the only trimming, is of felt to match the color of the hat.

The blouse at the right is of white Georgette crêpe, lined with white chiffon cloth and trimmed with groups of fine tucks, satin-bound scallops, and satin

(Continued on page 134)



The bar pin at the top, like the longer one just below it, is of silver, set with rhinestones; top pin, $5; lower pin, $4.75

(Left) Oblong silverite buckles set with rhinestones are used to catch the girdles of many of the new autumn gowns; $7.50

They have invented a new material for raincoats like this one; they call it "silvareign," for its silver threads, and it appears in soft colors; $18

The petticoat at the left is of foulard, in what color one sees fit, with quillings of its own material; $18. The other one is of silk jersey, ending in a plaited ruffle of jersey banded with ribbon; $10.75

The boot at the left is of black calfskin, topped with gray suède; $14. The boot in the middle has a higher heel, a patent leather vamp, and a top of mahogany colored kid; $16. And the sturdy walking boot may be had in either black or mahogany colored leather; $12

Its tight bodice and its flaring skirt stamp this brown velours coat different from the usual run of coats; $38.50. The hat is of green velvet; $15.50

VOGUE PATTERN SERVICE

With Autumn Returns Woman's Trouble and Joy—Her New Wardrobe

Blue Serge Is the First Long Suit of Woman, and Her Best Lead for Frocks

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

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NEW YORK CITY: 443 Fourth Avenue
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PHILADELPHIA: Empire Building (Room 304), 13th and Walnut Streets.
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
SAN FRANCISCO: 233 Grant Avenue
BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
LOS ANGELES, CAL.: Bullock's
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns will be found on pages 94 to 102

Coat No. 243539; skirt No. 243540

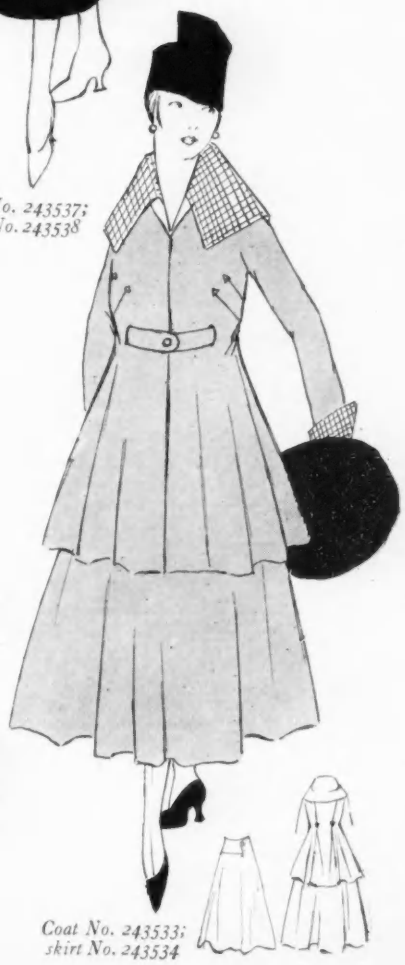
Coat No. 243523

Coat No. 243537; skirt No. 243538

Coat No. 243535; skirt No. 243536

Blouse No. 243527

Blouse No. 243514



Coat No. 243533; skirt No. 243534

THE OLD THEORY THAT WOMEN ARE HARD TO SUIT IS HERE DISPROVED BY CONVINCING MODERN ARGUMENTS

Coat No. 243507; skirt No. 243508

Coat No. 243505; skirt No. 243506

Coat No. 243373; skirt No. 243374

Full descriptions and prices of these patterns will be found on page 04

Coat No. 243357; skirt No. 243358

Coat No. 243511; skirt No. 243512

Coat No. 243330; skirt No. 243331

Coat No. 243509; skirt No. 243510

Coat No. 243312; skirt No. 243313

Coat No. 243132; skirt No. 243133

Coat No. 243368; skirt No. 243369

Waist No. 243524; skirt No. 243525

Frock No. 243530

Waist No. 243270; skirt No. 243271

Frock No. 243545

Frock No. 243458

Full descriptions and prices of these patterns will be found on pages 94 and 96

THE ONE-PIECE FROCK IS LIKE THE SERGE SUIT,— A WOMAN'S BEST FRIEND

THE MERCURY OF FASHION POINTS TO LONG SKIRTS AND LONG SLEEVES

Frock No. 243268

Frock No. 243242

Coat No. 243531; skirt No. 243532

Frock No. 243425

Waist No. 243519; skirt No. 243520

Waist No. 243493; skirt No. 243494

Frock No. 243346

Waist No. 242819; skirt No. 242820

Waist No. 243427; skirt No. 243428

DAYTIME FROCKS FOR INDOORS AND OUT, AND SUBSTANTIAL COATS FOR THE FIRST COOL DAYS OF AUTUMN

Full descriptions and prices of these patterns will be found on pages 96

Coat No. 243420

Waist No. 243286; skirt No. 243287

Waist No. 243288; skirt No. 243289

Coat No. 243299

Coat No. 243487

IF SLEEVES ARE LONG AND BODICES ARE LONG AND SKIRTS ARE SOMEWHAT LONG, THE LIFE OF THE FROCK WILL BE LONG, TOO

Waist No. 243169; skirt No. 243170

Full descriptions and prices of these patterns will be found on pages 96 and 100

Waist No. 243165; skirt No. 243166

Frock No. 243499

Waist No. 242754; skirt No. 242755

Waist No. 243118; skirt No. 243119

Frock No. 243513

Waist No. 243262; skirt No. 243263

Waist No. 243422; skirt No. 243423

Waist No. 243340; skirt No. 243341

Waist No. 243541; skirt No. 243542

Waist No. 243279; skirt No. 243280

Waist No. 243453; skirt No. 243454

Waist No. 243546; skirt No. 243547

WHILE SKIRTS DROP DOWN

BODICES STRIVE TO FOLLOW

Waist No. 243161; skirt No. 243162

Full descriptions and prices of these patterns will be found on page 100

EVENING GOWNS SHOW SHORT

PREFERENCE FOR SLEEVES

Waist No. 243277; skirt No. 243278

Waist No. 243543; skirt No. 243544

Waist No. 243548; skirt No. 243549

Waist No. 243528; skirt No. 243529

Blouse No. 243397

Blouse No. 243370

Blouse No. 242880

Blouse No. 243290

Blouse No. 243235

THE BETTER HALF OF THE AUTUMN SUIT — THE AUTUMN BLOUSE

SKIRTS THAT ARE ALLIED TO NO ONE INDIVIDUAL AUTUMN BLOUSE

Blouse No. 243526

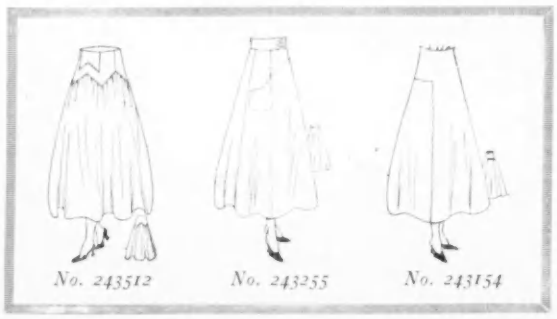
Full descriptions and prices of these patterns will be found on pages 100 and 102

Blouse No. 243339

Blouse No. 243142

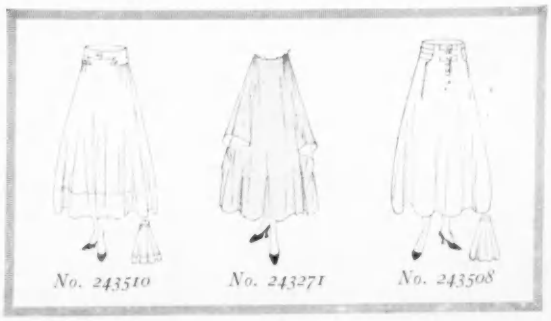
Blouse No. 242768

Blouse No. 243455



No. 243512 No. 243255 No. 243154

Blouse No. 243450



No. 243510 No. 243271 No. 243508

Child's Coat No. 243486

Child's Frock No. 243461

Boy's Suit No. 242460

Boy's Rompers No. 243011

Child's Frock No. 243460

Child's Frock No. 243471 *Child's Rompers No. 243273*

WHAT THE YOUNGER GENERATION WILL WEAR IN THE WAY OF AUTUMN FROCKS AND SUITS

Child's Frock No 243448 *Child's Smock No. 243470*

Child's Smock No. 243073

Child's Frock No. 243468

Child's Frock No. 243067

Full descriptions and prices of these patterns will be found on page 102

Child's Coat No. 243477

Child's Frock No. 243442

the soup of the epicure

A due regard for economy

A due regard for economy, as well as for quality, dictates the purchase of Franco-American Soups.

Precisely because these soups are the best, they are also the most economical. Women who see beyond the immediate penny to the utmost value recognize this. They serve these delicious and exclusive French soups not only for the social satisfaction it gives them, but also because they yield the utmost nourishment, enjoyment and rosy, abounding health.

Test this with the Ox Tail Soup, thick. Fresh, meaty, "fancy" ox-tails, the finest selected beef, tomatoes with a tempting tang, tender small onions, and other vegetables—all grown for our special use—yield their nourishment and exquisite flavor to this thick rich blend. Subtle spices and aromatic herbs betray the fine "French accent." Perfect cubes of sugar-hearted carrots and young white turnips, crisp celery, plump barley, and morsels from the choicest portions of the ox-tail garnish this delectable dish.

May we suggest a telephone message to your grocer?

Twenty cents the can

Merely heat before serving *At the better stores*

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Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Clam Broth
Consommé	Chicken
Bouillon	Beef
Julienne	Pea
Mutton Broth	Mulligatawny
Clear Vegetable	Green Turtle, thick (45c)
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Beef—Chicken—Mutton—Clam—15c the can

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BRANCH AT CHICAGO

PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 85 to 92 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 85

COAT NO. 243539; SKIRT NO. 243540.—For the coat in medium size: 3½ yards of 42-inch material; 2 yards of fur banding; 1 skin of fur for the collar; 30 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material; ¼ yard of contrasting material for facing. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243537; SKIRT NO. 243538.—For the coat in medium size: 3½ yards of 40-inch material; ¾ of a yard of contrasting material 36 inches wide for collar; 3 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4¼ yards of 40-inch material; 1 yard of 36-inch contrasting material for bands. The skirt measures 3 yards at lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243523.—For the coat in medium size: 3¼ yards of 36-inch material; 4½ yards of braid; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. 243535; SKIRT NO. 243536.—For the coat in medium size: 3¾ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4¼ yards of 42-inch material. The skirt measures 3½ yards at lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 243527.—For the blouse in medium size: 3¼ yards of 36-inch material; ¾ of a yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243514.—For the blouse in medium size: 1⅞ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs; 4 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. 243533; SKIRT NO. 243534.—For the coat in medium size: 2¾ yards of 54-inch material; ½ yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2¾ yards of 54-inch material. The skirt measures 3 yards at lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 86

COAT NO. 243507; SKIRT NO. 243508.—For the coat in medium size: 2¾ yards of 54-inch material; ¼ of a yard of 36-inch material for top collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2¾ yards of 54-inch material; 8 buttons. The skirt measures 3 yards at lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243505; SKIRT NO. 243506.—For the coat in medium size: 2 yards of 40-inch material; ½ yard of 36-inch material for collar, cuffs, and belt trimming; ½ yard of 40-inch material for undersleeves; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3⅝ yards of 40-inch material; ⅞ of a yard of 1-inch foundation belting. The skirt measures 3¼ yards at lower edge. Sizes, 34 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243373; SKIRT NO. 243374.—For the coat in medium size: 3¼ yards of 40-inch material; 11 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material; ⅞ of a yard of 1½-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243357; SKIRT NO. 243358.—For the coat in medium size: 3½ yards of 44-inch material; 23 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 4⅝ yards of 44-inch material; 32 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243511; SKIRT NO. 243512.—For the coat in medium size: 3½ yards of 54-inch material; 12 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt measures 3 yards at lower edge. For the skirt in medium size: 2½ yards of 54-inch material; ⅞ of a yard of foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243330; SKIRT NO. 243331.—For the coat in medium size: 4⅛ yards of 40-inch material; ⅞ of a yard of 40-inch material for collar facing; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4 yards wide at the hem. For the skirt in medium size, 4⅝ yards of 40-inch material; ⅞ of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243509; SKIRT NO. 243510.—For the coat in medium size: 5 yards of 42-inch material; 15¾ yards of braid; 5 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 42-inch material; ⅞ of a yard of 2½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243132; SKIRT NO. 243133.—For the coat in medium size: 3⅝ yards of 54-inch material; 1⅜ yards of 5-inch fur; 4 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4¼ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 54-inch material; ¾ of a yard of 1-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243312; SKIRT NO. 243313.—For the coat in medium size: 3⅜ yards of 40-inch material; 1¼ yards of 27-inch material for foundation lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4⅞ yards wide at the hem. For the skirt in medium size: 4½ yards of 40-inch material; ⅞ of a yard of 2½-inch belting; 3 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243368; SKIRT NO. 243369.—For the coat in medium size: 4¼ yards of 36-inch material; 4 large buttons; 10 small buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4⅝ yards of 36-inch material; ⅞ of a yard of 1-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 87

WAIST NO. 243524; SKIRT NO. 243525.—For the waist in medium size: 2⅝ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 40-inch material for girdle; 1¾ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 9⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243270; SKIRT NO. 243271.—For the waist in medium size: 2½ yards of 36-inch material; 1½ y rds of material 36 inches wide for underwaist; 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¾ yards material 36 inches wide; 1⅞ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(*Continued on page 96*)

L. P. HOLLANDER & CO.

ESTABLISHED 1848

IMPORTERS AND DESIGNERS OF

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For Nearly Seventy Years Purveyors To
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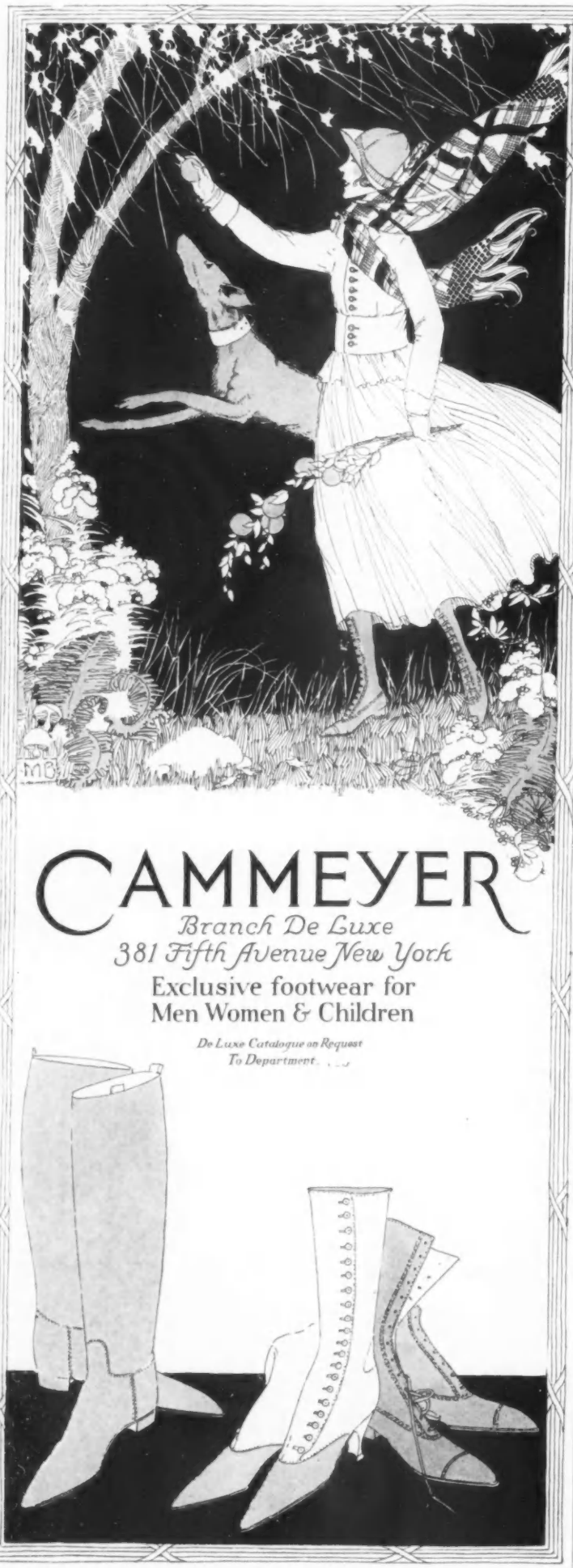

PATTERN DESCRIPTIONS

(*Continued from page 94*)

FROCK NO. 243458.—For the frock in medium size: 5⅜ yards of 40-inch material; 1 yard of 36-inch material for collar, cape and cuffs; 1 yard of 36-inch material for waist lining; 3 buttons. The skirt is 35 inches long and 4 yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

FROCK NO. 243530.—For the frock in medium size: 4½ yards of 54-inch material; ½ yard of 36-inch material for collar; 2½ yards of 1½-inch ribbon for girdle. Sizes, 34 to 40 inches bust measure, 35 to 41 inches hip measure. Price, $1.

FROCK NO. 243545.—For the frock in medium size: 6⅛ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. 243268.—For the frock in medium size: 2½ yards of 40-inch material for the waist; ½ yard of 40-inch material for the sleeves; 1 yard of 36-inch material for the waist lining; 3⅛ yards of 40-inch material for the skirt; ½ yard of frilling for the sleeves; 12 buttons. The skirt is 36 inches long and 3⅞ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. 243242.—For the frock in medium size: 6⅞ yards of 36-inch material; 9¼ yards of trimming; 1 yard of 2 inch foundation belting; 15 buttons. The skirt is 37 inches long and 3¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 243531; SKIRT NO. 243532.—For the coat in medium size: 3¾ yards of 42-inch material; ¾ of a yard of 3½-inch fur; 8 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 243425.—The skirt is 35 inches long and 2¾ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¼ yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining; ⅞ of a yard of 3-inch belting; 48 buttons; 1 buckle. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 243519; SKIRT NO. 243520.—For the waist in medium size: 1½ yards of 40-inch material; 1¼ yards of 40-inch material for trimming; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4¼ yards of 40-inch material; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 88

WAIST NO. 243493; SKIRT NO. 243494.—For the waist with tunic in medium size: 3¾ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and measures 3 yards wide (with plaits open) at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 243346.—The skirt is 35 inches long and 4 yards wide at the hem. For the frock in medium size: 4 yards of plain material 40 inches wide; 1½ yards of striped material 40 inches wide; 1½ yards of 27-inch lining; ⅝ of a yard of 27-inch material for collar, vest, and cuffs; 5 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 242819; SKIRT NO. 242820.—For the waist in medium size: 2¼ yards of 40-inch material for waist and sleeves; ¾ of a yard of 36-inch material for fronts and vest; ½ yard of 36-inch material for back vest; ⅜ of a yard of 36-inch material for plaited frills; ⅞ of a yard of 36-inch material for lining; 10 small buttons; 3 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and the overskirt is 3 yards wide at the hem. For the skirt and overskirt in medium size: 3 yards of 44-inch material and 2½ yards of 36-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243427; SKIRT NO. 243428.—For the waist in medium size: 2⅜ yards of 40-inch material; 1¼ yards of 36-inch material for collar and vest; ⅜ of a yard of 16-inch material for revers; 1½ yards of 1-inch lace for edging the revers; 1¼ yards of ½-inch ribbon for trimming the collar; 1 yard of 27-inch material for waist lining; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the them. For the skirt in medium size: 3⅝ yards of 40-inch material for overskirt; 2⅝ yards of 40-inch material for the underskirt; 3½ yards of ½-inch ribbon for trimming the front of the underskirt; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243420.—For the coat in medium size: 7½ yards of 40-inch material; 6⅝ yards of 40-inch material for lining; 1½ yards of 40-inch material for facing. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 243286; SKIRT NO. 243287.—For the waist in medium size: 1⅜ yards of 42-inch material for overblouse; 2⅜ yards of 36-inch material for the guimpe and sleeves; 8 small buttons; 3 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2¾ yards 42-inch material; 7 large buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243288; SKIRT NO. 243289.—For the waist in medium size: 1⅜ yards of 44-inch material for yoke, collar, cuffs, and belt; 1¼ yards of 44-inch material for lower part of waist and sleeves; ¼ of a yard of contrasting material for collar facing; ⅞ of a yard of 1-inch foundation belting; 9 large buttons; 24 small buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 4 yards wide at the hem. For the skirt in medium size: ½ yard of 40-inch material for yoke; 3½ yards of 44-inch material for circular skirt part; ⅞ of a yard of 1-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 243299.—For the coat in medium size: 4¼ yards of 40-inch material; 6 yards of 36-inch material for lining; 9 buttons; 2 buckles. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 243487.—For the coat in medium size: 5⅝ yards of 54-inch material; ¾ of a yard of 40-inch material for collar and cuffs; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 89

WAIST NO. 243169; SKIRT NO. 243170.—For the waist in medium size: 2⅛ yards of 36-inch material; ⅝ of a yard of 36-inch material for vest, collar, and cuff trimming; 24 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3⅞ yards wide at the hem. For the skirt in medium size: 5¾ yards of 36-inch material; ⅞ of a yard of 1½-inch belting; 4 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243165; SKIRT NO. 243166.—For the waist in medium size: 2¼ yards of 36-inch material for underblouse; 1 yard of 36-inch material for overblouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; ⅞ of a yard of 1-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 243499.—For the frock in medium size: 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining; 13 yards of trimming or 1 yard of 36-inch material if bias bands are desired; 19 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 243262; SKIRT NO. 243263.—For the waist in medium size: 1⅜ yards of 54-inch material; 22 buttons; ¼ of a yard of 27-inch material for collar facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5⅜ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material; ⅞ of a yard of 3-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(*Continued on page 100*)

A Suggestion

Order by number
from your dealer

A sailor of the Spanish type with a low square crown and rolling brim slightly tapered at the sides. Hat No. 3084

Cognizant of the trend of militarism, Rawak has adopted this four-cornered sailor whose brim folds gracefully against the crown as an indication of the new mode. Hat No. 3145

Introducing one of the smartest of our Fall models. A hat of felt and velvet with a veil of black net just covering the eyes. Hat No. 1170.

Another exemplification of the tall crowned hat may be had in this model with a brim of rakish lines. Hat No. 3118

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HOW short a time since the talking-machine was a dream in the minds of a few men—a curious toy to the world. And do you remember how interesting were those first crude machines, those scientific marvels of earliest days! But with the rapid development to the fine modern instruments, how quickly we have learned to be critical!

Musical quality we now demand of the mechanism which but a few brief years ago held no artistic interest at all. And that demand has found response.

Today—in the final phase of development of the phonograph, The Aeolian Company, the world's greatest music concern, has produced a wonderful new instrument—the Aeolian-Vocalion—A TRUE MUSICAL INSTRUMENT.

By it are sounded the purest tones of voice and instrument—such tones as you never have heard from a phonograph before. You will wonder at the mellow notes of the woodwinds, the militant peal of the brasses, the clear sweetness of soprano and tenor, the vibrant richness of barytone and basso. . . .

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The story of the Vocalion is too big and important to be more than suggested in the present limited space—yet it is so vital to you and your home that you should have it in its entirety. All the interesting facts about the Vocalion are told in a handsome catalog which we will gladly send for the asking—together with information of where you may see and hear this new and most wonderful phonograph. Address Dept. V91.

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Careful attention assured by our mail service

PATTERN DESCRIPTIONS

(*Continued from page 96*)

WAIST NO. 242754; SKIRT NO. 242755.—For the underwaist in medium size: 2¼ yards of 27-inch material; 15 buttons; 1¼ yards of frilling. For overwaist: 2¾ yards of 24-inch material; 3 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243422; SKIRT NO. 243423.—For the waist in medium size: 2⅝ yards of 27-inch striped material; 1¼ yards of 27-inch plain material; ⅞ of a yard of 36-inch lining; ⅜ of a yard of 27-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2½ yards of 27-inch striped material; 3⅛ yards of 27-inch plain material; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243118; SKIRT NO. 243119.—For the waist in medium size: 2¾ yards of 36-inch material; 2⅞ yards of trimming; 3 buttons; ⅞ of a yard of 2-inch foundation belting. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 36-inch material; 2 buttons; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 243513.—For the frock in medium size: 6 yards of 40-inch material; ⅝ of a yard of 36-inch material for vest, collar, and belt lining; ⅞ of a yard of 36-inch material for lining; 14 buttons. The skirt is 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 243340; SKIRT NO. 243341.—For the waist in medium size: 1⅝ yards of 40-inch material for underblouse; ½ yard of 40-inch material for sleeves; 2⅜ yards of 40-inch material for overblouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 90

WAIST NO. 243541; SKIRT NO. 243542.—For the waist in medium size: 1 yard of 36-inch tulle; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; 1 yard of 36-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8⅝ yards of 36-inch tulle; 4½ yards of 36-inch material for foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243279; SKIRT NO. 243280.—For the waist in medium size: 1¾ yards of 40 inch material; ¾ of a yard of 36 inch material for waist lining; ¾ of a yard of 54 inch tulle for shoulder trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 6 yards wide at the hem. For the skirt in medium size: 11¼ yards of 40-inch material; 1½ yards of material 36 inches wide for short foundation skirt; 6½ yards of featherbone. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243453; SKIRT NO. 243454.—For the waist in medium size: 1 yard of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243546; SKIRT NO. 243547.—For the waist in medium size: ¾ of a yard of 40-inch material; ½ yard of 40-inch material for yoke, sleeves; ⅞ of a yard of 40-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material for underskirt; 4¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243161; SKIRT NO. 243162.—For the waist in medium size: ⅞ of a yard of 40 inch material; 1⅛ yards of 6 inch lace; 2 yards of trimming 1 inch wide; ¾ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¾ yards at the lower edge. For the skirt in medium size: 4½ yards of 40-inch material for overskirt; 2¼ yards of 54-inch material for underskirt; 1½ yards of 40-inch material for frilling. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243277; SKIRT NO. 243278.—For the waist in medium size: ⅜ of a yard of 36-inch material; 1⅛ yards of 27-inch material for the lining; 1¼ yards of material 36 inches wide for the sleeves and yoke; ¼ of a yard of net for the sleeve foundations; ⅝ of a yard of 3-inch lace for shoulder revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 6⅞ yards wide at the hem. For the skirt in medium size: 8⅛ yards of 36-inch material; 1¼ yards of 27-inch material for foundation skirt; 3 yards of featherbone; 4 yards of 5-inch ribbon. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243543; SKIRT NO. 243544.—For the waist in medium size: 1⅞ yards of 40-inch material; 1½ yards of 6-inch lace; ¼ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material; 5 yards of 32-inch lace. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243548; SKIRT NO. 243549.—For the waist in medium size: ¾ of a yard of 42-inch material for the right side of the waist; ¼ of a yard of 42-inch material for sleeves; 1 yard of beaded banding 8 inches wide; ⅝ of a yard of 36-inch tulle; ½ yard of roses. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 5 yards of 42-inch material. Sizes, 24 to 30 inches waist measure; 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 243528; SKIRT NO. 243529.—For the waist in medium size: 2¾ yards of 36-inch material; 1 yard of 36-inch material for waist-lining; 5½ yards of frilling for cape. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 8 yards of 36-inch material; 12 yards of ribbon for edging ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 91

BLOUSE NO. 243397.—For the blouse in medium size: 2¾ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs; 5½ yards of ½-inch braid. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE No. 243370.—For the blouse in medium size: 2½ yards of 40-inch material; 1 yard of 36-inch material for trimming; 1½ yards of 36-inch material for collar and cuffs if cut double; 19 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 242880.—For the blouse in medium size: 2½ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs; 1 dozen buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243290.—For the blouse in medium size: 2½ yards of 40-inch material; ⅝ of a yard of contrasting material for collar and cuffs; ¾ of a yard of 36-inch material for frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243235.—For the blouse in medium size: 2⅛ yards of 27-inch material; 1⅛ yards of 27-inch material for three-piece lining; ⅞ of a yard of 44-inch material for plain sleeves or 1¾ yards of accordion plaiting for sleeves; 44 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243526.—For the blouse in medium size: 2¼ yards of 36-inch material; 1 yard of contrasting material for collar, cuffs, and vest section. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page 102*)

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Five "Little Things"

The LADIES' HOME JOURNAL is desirous of publishing the newest accessories of woman's dress which may have been originated this summer. By accessories is meant any little article for woman's dress, a new collar or any new piece of neckwear, a new sleeve, a new sweater, a new waist, a new tie, a new boudoir cap, a new negligee, a new outing cap, a scarf or coat, a new cuff, a new camisole, lingerie of any kind—in fact any new accessory of dress, for a child, girl or woman, all of which will have to be simple so that they could be made at home.

Please note the emphasis on *new*—it must have *originality*.

The articles accepted will not become the property of The LADIES' HOME JOURNAL: only their appearance in the magazine is sought. They can be commercially sold simultaneously with their publication on November 20th, or thereafter.

THE LADIES' HOME JOURNAL *will pay*

$100 for the Most Original Accessory (*small or large*)
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The Ladies' HOME JOURNAL

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At the best establishments in Models to fit every type of figure—$2 to $25.

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PATTERN DESCRIPTIONS

(*Continued from page 100*)

BLOUSE NO. 243339.—For the blouse in medium size: 2¼ yards of 40-inch material; ⅜ of a yard of 36-inch material for bias folds; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243455.—For the blouse in medium size: 4 yards of 36-inch material; 1⅛ yards of 40-inch material for vest, collar, belt, and sleeve trimming; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 243142.—For the blouse in medium size: 2½ yards of 40-inch material; 7 small buttons; 2 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 242768.—For the blouse in medium size: 2¾ yards of 40-inch material; 22 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 243512.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2½ yards of 54-inch material; ⅞ of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 243255.—The 6-gored skirt is 36 inches long and is 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material; ⅞ of a yard of 1½-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 243154.—The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3⅞ yards of 40-inch material; ⅞ of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 243450.—For the blouse in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 45-inch material for collar frills and small cuffs; 1 yard of ½-inch lace insertion; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 243510.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; ⅞ of a yard of 2½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 243271.—The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¾ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 243508.—For the skirt in medium size: 3⅝ yards of 54-inch material; 8 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 92

CHILD'S COAT NO. 243486.—For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 243461.—For the frock in medium size: 2 yards of 36-inch material for overdress; 1½ yards of 36-inch material for underwaist; ¾ of a yard of 1-inch edging; 10 large buttons; 10 small buttons. Sizes 6, 8, and 10 years. Price, 50 cents.

BOY'S SUIT NO. 242460.—For the suit in medium size: 2 yards of 36-inch material; 6 large buttons and 12 small buttons. Sizes, 2 to 8 years. Price, 50 cents.

BOY'S ROMPERS NO. 243011.—For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2 to 8 years. Price, 50 cents.

CHILD'S FROCK NO. 243460.—For the frock in medium size: 3¾ yards of 45-inch material; 2¾ yards of 4-inch ribbon. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. 243471.—For the frock in medium size: 2⅜ yards of 36-inch material for underdress; 2 yards of 36-inch material for overdress; 1½ yards of 1-inch edging for collar; 1 yard of ribbon for belt; 13 buttons. Sizes 6, 8, and 10 years. Price, 50 cents.

CHILD'S ROMPERS NO. 243273.—For the rompers in medium size: 1⅜ yards of 36-inch material; 1¾ yards of 1-inch trimming; 12 buttons. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S FROCK NO. 243448.—For the frock in medium size: 3⅜ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar, cuff, and belt. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S SMOCK NO. 243470.—For the smock in medium size: 2⅞ yards of 27-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S SMOCK NO. 243073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs. For the bloomers: 1¼ yards of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 243468.—For the frock in medium size: 2¾ yards of 36-inch material; ⅝ of a yard of 36-inch material for overwaist and cuffs. Sizes, 4, 6, and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 243067.—For the frock in medium size: 3¼ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs. Sizes, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S COAT NO. 243477.—For the coat in medium size: 2½ yards of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 243442.—For the frock in medium size: 3⅜ yards of 36-inch material; 3½ yards of 1-inch ribbon; 1½ yards of 1-inch lace for collar frill. Sizes, 2, 4, and 6 years. Price, 50 cents.

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IN CHINESE CHIPPENDALE, refined and adapted to the dainty requirements of the nursery de luxe, this suite expresses luxury and exclusiveness, with a hint of the Orient. There is a crib, wardrobe, bath, lamp and every necessary piece, richly finished in gray and gold, upholstered with satin.

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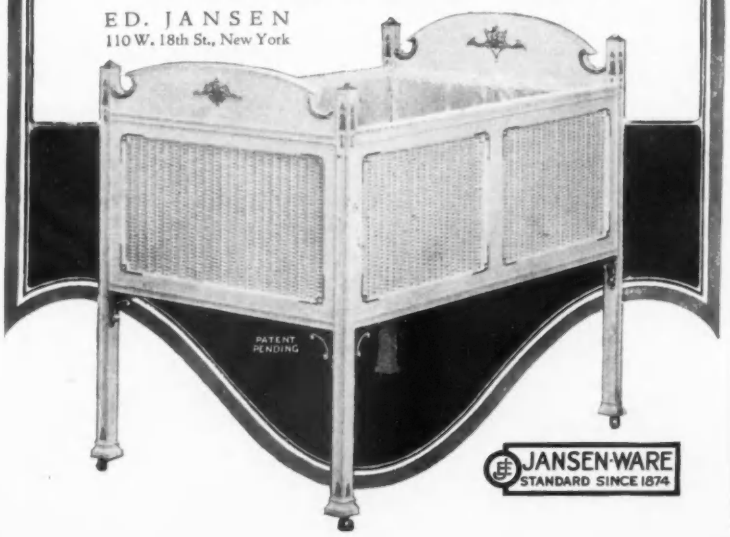
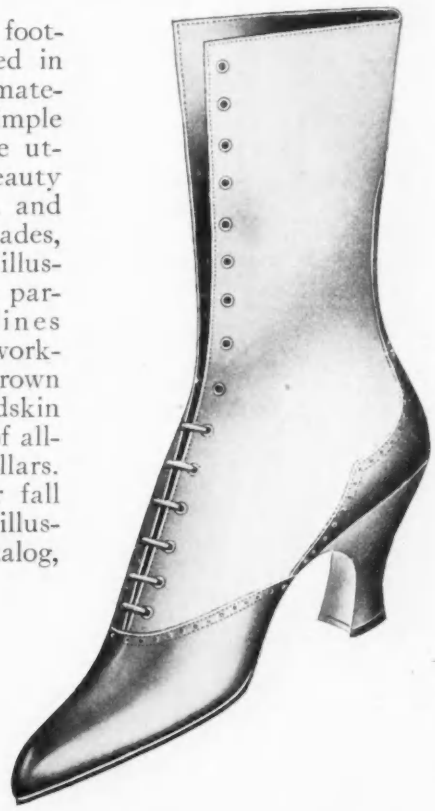


FALL fashions in footwear are subdued in key both as to materials and designs. Simple lines developed to the utmost of grace and beauty by skilled hand work, and materials in dark shades, will be favored. We illustrate a new boot with particularly beautiful lines heightened by hand workmanship; made of brown kidskin with ivory kidskin tops, nine dollars; or of all-black kidskin, eight dollars. Other new models for fall are described and illustrated in our new catalog, sent on request.



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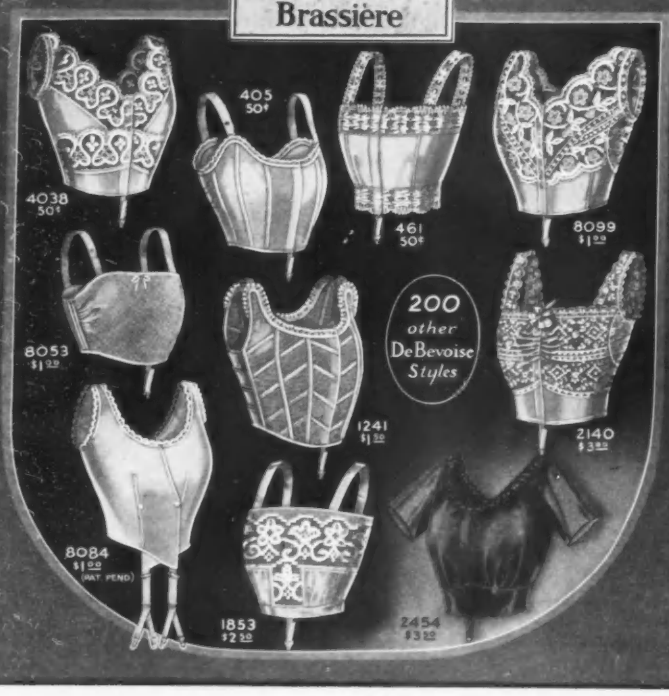


When lavender predominates in the gay cretonne pattern, lining and ribbon trimming of lavender add much to the appearance of the work-bag

THE HOUSEHOLD PICK-ME-UP

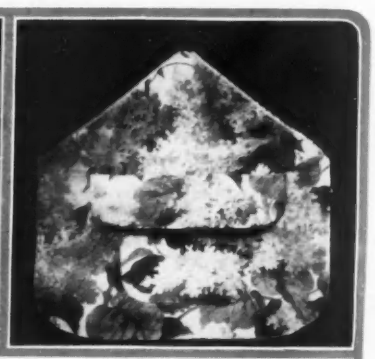
Happy Is the Home Which Orders Its Life on the Plan of a Bag for Everything and Everything in Its Bag

AN almost endless array of useful small things for the house may be made of the pretty cretonnes which seem to appear in more pleasing designs with every season. Even now that summer is over and cretonne upholstered wicker furniture has gone into winter quarters, there remain many engaging uses to which one may put this gayly colored and decorative stuff. The great roomy bags shown in the illustrations on these pages are things of many uses. They may serve to carry sewing, books, and bonbons out to the tea-garden or to hang over the back of a chair in the sun room, to hold the odds and ends of porch life. There is even a little pincushion made by lacing together with baby ribbon threaded into a huge darning-needle, two circular pieces of chintz around a ball of wool; this pincushion is especially good for a bathroom and is easily taken apart for laundering.

The case at the bottom of the page, designed to fit a folded tablecloth, may be duplicated in a dozen different sizes and serve to hold almost every imaginable adjunct of the feminine wardrobe and some of the masculine. A case large

(*Continued on page 106*)

The napkins of that reserve supply of table linen without which no housewife is happy, may be kept dust free in pretty cretonne bags



Of purple-figured cretonne purple-lined is a bag of triple pockets designed to hold accessories of masculine or feminine wardrobes

The hostess who has her extra tablecloths folded and laid away in cretonne bags just made to fit them, may depend upon finding them in place, and always wrinkleless and immaculate

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and wish costumes grew on trees, so you could just pick one off whenever you needed it, if shopping means wasting valuable time, and being fitted (or disappointed) spoils a whole afternoon, why "ECIRUAM" GOWNS were just made for you.

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we can help you to appear smartly and becomingly clothed during the entire period, and to be, at the same time, ideally comfortable.

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No. 502. $1.50 **Flower Fountain** *of solid mahogany. This fountain is mounted with four white birds in different attitudes. It is a very attractive novelty for the home.*

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For those Gift Givers who desire novelties with individuality and expression, our novelty Division was created.

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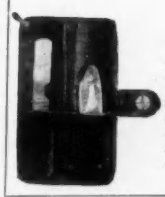
Every article is guaranteed to satisfy you or we will refund your money. We guarantee free, safe and prompt delivery.



No. 613. $2.50 **Waldemar Set,** *consisting of heavily gold plated knife and nail file in genuine morocco leather lined case, with snap fastener and gold plated loop for attaching to chain.*

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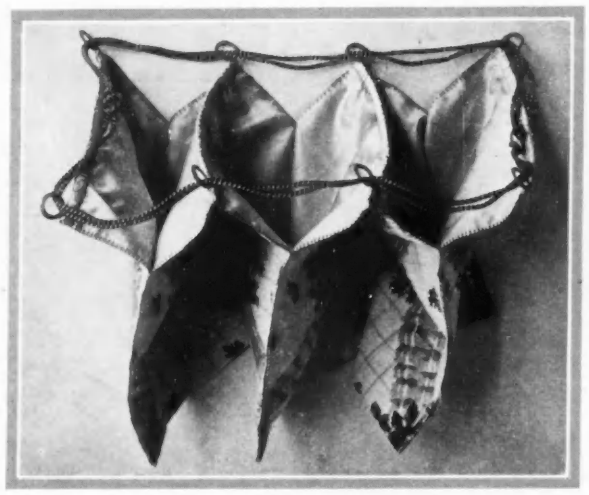

Of a straight strip of cretonne folded and lined with pink sateen is made this useful three-compartment work-bag, which gathers on a cord run through embroidered rings

THE HOUSEHOLD PICK-ME-UP

(*Continued from page 104*)

enough to cover an entire frock is extremely useful in protecting dresses, both when packed and when hanging in a closet. Gloves and veils, collars and girdles, lingerie and scarfs, all stay flat and smooth in these envelopes of cretonne or linen. There are also long loose bags into which to thrust the chiffon parasols before standing them away in the wardrobe, and a row of hat boxes covered with chintz gives a closet a very pleasing look. Of course shoe bags for traveling and for the closet door will always prove useful, and also the voluminous covers for frocks and cloaks and the tray covers for the trunk.

Cretonne continues popular for breakfast doilies. Another idea is that of using one oblong doily at each place, like a small tray cloth, instead of the individual doilies for each plate. These oblong doilies are very attractive when made of a cretonne of Japanese pattern. Some interior decorators are having these scenes copied by hand-printers on to the painted furniture so much used now.

A very practical affair is a cretonne covered receptacle for the paper and string that every thrifty person folds so carefully and puts away in these days when string and paper are so scarce. It has two large crocheted rings to hang by, and when the outer one is taken from the hook, it opens up the large bag for an amazing amount of paper. There is a flap over the pocket on the outside for string.

Another case that must appeal to the housekeeper is the one for dinner napkins which is shown at the left in the middle of the preceding page. This keeps the reserve linen perfectly fresh, even though it may stand in the drawer for many weeks. A cretonne apron with wide pockets would add charm as well as comfort to the needleworker attired in white, and it obviates the annoying dropping of spools and scissors. At the top of this page is a particularly attractive bag made from a long strip of cretonne folded back into three separate compartments and buttonholed together. It has featherbone across in the top shirrings and is very easy to make. A perfectly plain bag of blocked linen with a wide blue stripe between the clusters of flowers and birds has a top cut in scallops and lined with blue. Such a bag (shown at the left below) would be most useful to hold one's soiled gloves.

The bag of fancy cretonne lined with blue sateen (left) may hold the soiled gloves for the cleaner. At the right is a capacious stocking bag of figured cretonne trimmed with moire ribbon and gold galloon

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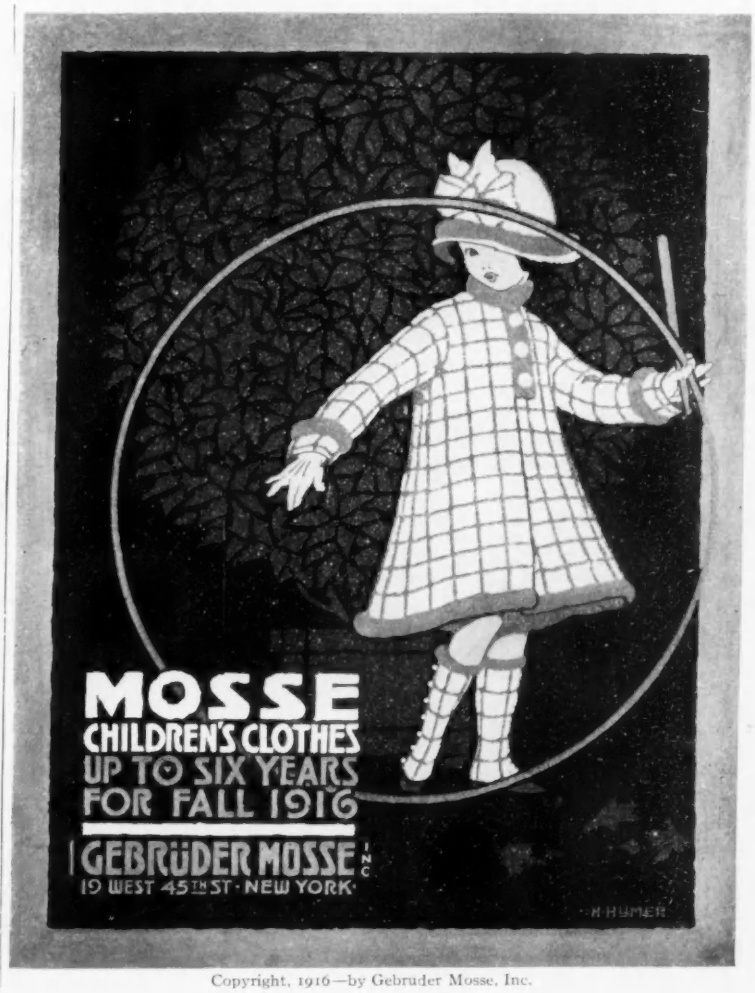

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A patented feature, prevents undue pressure, permits ventilation, is soft yielding and comfortable, yet properly supports the back and imparts the beauty line. The Ventilo front gives added comfort—lacer cannot score the flesh. The only scientifically ventilated front lace corset is La Camille. Accept none without the trade mark names Ventilo and La Camille plainly stamped on the garment.

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Aurora, Illinois

WHAT THEY READ

IT is significant of our current poverty in good native short fiction that H. C. Bunner's stories, which belong in point of time with Kipling's and Richard Harding Davis's early work, should be republished. Mr. Bunner's inspiration was perhaps the French short story, but his subjects were native, local, and contemporary, his style was mainly his own, and his humor and sentiment were distinctive. The period of Bunner's best work was contemporaneous with the somewhat sudden rise of the American short story, and we began in those days to boast that we were to lead the world as masters of such fiction. We came close to realizing our boast for a few years, though an impartial critic would probably find that we had never equaled the finest work of the French in the delicious aroma of their best short fiction; just as we never approached the power of de Maupassant's terrible Woodcock Tales. We soon grew tired in our efforts at perfecting the short story, and, between the death of Bunner and the appearance of O. Henry, a dull decade went by. According to a capable American writer of short stories, O. Henry wrote none; but whatever his performances are to be called, they were unique and unsurpassed of their kind. This vanished swallow, however, did not bring back the American summer of short fiction, and Mr. Bunner's tales are likely to be found better than most of those that belong to the present generation. The decline of the short story in America is part of our general literary decline, but there are also special reasons why short fiction should not flourish here now. We have a far larger, but also a far less critical reading public than that of Bunner's day, and it no longer pays to write finely executed short stories for the appreciative few, when there is the vast hungry public which awaits sensational long fiction and which is able to pay for it in good hard dollars. Mr. Johnson finds it more profitable to write of salamanders and such in books that run to 500 pages, than to give us little gems such as the Lawrenceville stories. Meanwhile, many of the magazines that purvey short fiction make it as sexual as they dare, and the sort of lovely thing that Bunner attempted is left to a few women who minister to a relatively small public. Finally, we are demanding, these days, the story with the technical background of some occupation, art, trade, or profession, an admirable foil to the tragic or comic presentation of the human drama in the hands of a master, but a tiresome adjunct of the short story in less skilled hands.

STORY-TELLERS AND THEIR ART

THE STORIES OF H. C. BUNNER, FIRST AND SECOND SERIES, include more than a score of those tales, artistically conceived, carefully studied and subtly expressed, which so pleased American readers a generation ago. Those who knew Bunner in Fellowcraft Club days, will see again, as they read these tales, the sensitive countenance of the man upon whom, even then, death had set its prophetic seal. The original publishers of the stories have made no mistake in bringing them to the attention of a new generation, for they have enduring qualities such as will enable them to claim enthusiastic readers and stand their ground with the best that our short story writers are now giving to the world. It was the happy art of Bunner to touch the New York of his day with the enchanted rod of imagination. In these stories lives again the New York of the late 80's and early 90's of the nineteenth century, the period when Kipling was on the edge of his greatness, and Richard Harding Davis was reaping the first fresh harvest of his vigorous youth. To the volume containing the first series of these stories, Brander Matthews contributes a brief and appreciative introduction. (New York: Charles Scribner's Sons; $1.25 per volume.)

THE PRISONER, by ALICE BROWN, will be generally accepted as the author's ablest novel up to this time. The story is long, nearly 500 pages, but it is never tedious, and its main content is strongly significant. For variety of character it is especially notable, and not one or two, but half a dozen of the dramatis personnæ are developed, in the round, so to speak, not merely as silhouettes against the general background. Of background, however, there is enough, though not too much. "The Prisoner" opens in artful fashion with the arrival (at evening) of a family at their new home, which is an old home reoccupied. One understands the locality to be a New England village, though the New England note is not strongly insisted upon, and, but for the absence of the colored people and of aught to connote Dixie in the speech and manners of the inhabitants, Addington might be accepted for a village below Mason and Dixon's Line. As usual, the author introduces one of her favorite incongruities, this time a clever, hard, unconventional returned exile, an old woman with a past redolent of triumphs on the operatic stage and of European scandal. This portentous old body and her coldly selfish niece are the foils that set off the two charming girls of the story, a happily contrasted pair, each in her way a type of what is finest and sweetest in young American womanhood. The style in which this story is told puts to shame the crudity of most American male novelists, and to English women writing fiction it should serve as a lesson in finesse, delicacy, subtlety, and all the distinctively feminine literary virtues. "The Prisoner" is a delightful book, one not to be gulped in heedless hurry, but to be tasted with deliberate palate. (New York: The Macmillan Company; $1.50 net.)

(*Continued on page 110*)

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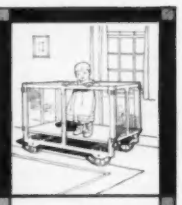

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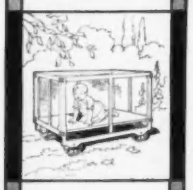

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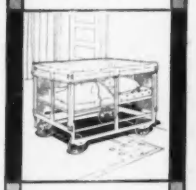

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WRAPS FURS

WHAT THEY READ

(*Continued from page 108*)

LOVE IN YOUTH, by FRANK HARRIS, once more presents the romance of the chauffeur and the multimillionaire's spoiled daughter, and essays the contrast between the American youth of middle Western origin and Oxford culture, and the unintellectual young British nobleman. Mr. Harris's plot is so conventional that one easily divines the end from the beginning. His hero is a sort of modern American "Admirable Crichton," so good at everything, so offensively well-informed, that the envious reader finds himself tempted to hope the dull Briton may win the girl. The villain of the story is the young lady's mother, a social climber, a skilled and ready liar, a hypochondriac whose illness never prevents her from plotting mischief. There is some good dialogue in the story, but some also that smacks of artificiality, and certainly Mr. Harris does not know how a wholesome American youth makes love. This book will not add to the repute that Mr. Harris has won with his critical work, "The Man Shakespeare," and his volume of brief biographical studies entitled "Contemporary Portraits." (New York: George H. Doran Company; $1.25 net.)

THE PROOF OF THE PUDDING, by MEREDITH NICHOLSON, pictures high life at Indianapolis, perhaps not quite as it is, for no author dares to tell the bare truth of his neighbors even in fictional form (and besides for what is the creative gift given if not to create), and gives us a genuinely entertaining story without anything of the current, thinly veiled pornography that makes some American fiction sell fast. If Mr. Nicholson had done only this, even if he had done only this dully, he would have distinguished himself in a most agreeable manner, but happily he has not done it dully. With lively dialogue, no little humor of the less than subtle sort, and several well-indicated characters, "The Proof of the Pudding" serves its purpose well. Of high philosophy, of tempered and tasteful brilliancy in style, of distinguished phrase, of revealing description, of genuine passion, Mr. Nicholson's book is entirely innocent, but it has compensating qualities such as entitle it to a considerable rating among the novels of the season. One easily guesses that the author is on his mettle in this story, as if determined to do more than his earlier best, and those who have followed his career will think that he has clearly surpassed himself. For compactness, variety of interest, rapidity of movement, and smartness of dialogue, the book is distinguished above most recent native fiction in which sluggishness of mood and action has often been too apparent. (Boston: Houghton Mifflin Company; $1.25 net.)

THE RED HORIZON, by PATRICK MACGILL, tells of adventures on the western front of the great war in the style that characterizes the same author's novel called "The Rat Pit," and his "Children of the Dead End." Macgill went to France with the London Irish, in which command were some genuine cockneys and a good many other men who were unenthusiastic about the fight, but content to do what their country asked. What Mr. Macgill attempts is to show without decoration or mitigation the crude cool fashion in which the Londoner of the slums and the workshops takes the perils, discomforts, and horrors of war. He gives us the talk of the men, perhaps not in its unsoftened coarseness and brutality, but as nearly as such things can be conveyed in books that escape the ban of the censor. Mr. Macgill does not make war attractive, or warriors either for that matter, but he does keep the latter human. Their coarse humor is genuine and audaciously funny, and if the reader seems to detect more than a touch of pose in most of it, why such pose is the pardonable attempt of men in dire peril and discomfort to hide their deeper feelings. "The Red Horizon" is not a book to be read aloud at the country sewing-circle, but it gives one a new and significant slant on war and warriors. (New York: George H. Doran Company; $1.25 net.)

A NORTHERN COUNTRYSIDE, by ROSALIND RICHARDS, will probably take a place of genuine distinction as a precious bit of local color, one of those rare books apparently parochial in scope, but of singularly wide appeal. The writer attempts to interpret the topography and humanity of her home community in Maine, and she has executed her task with humor, sympathy, insight, and imagination, so that the result is a book to delight the discriminating reader even at the antipodes. Miss Richards has the secret of impressionistic writing. She does not attempt to convey to us the aspect of the rivers, lakes, woodlands, and farmsteads of her beloved region by means of adjectives and color words, but she tells us how all these things affect her and trusts to the sympathetic imagination of the reader. She writes without any tricks of the writer's trade; there is not a single bit of fine writing, not one showy phrase in her whole book, yet the sympathetic reader exclaims again and again, "How delightful!" It is almost invidious to select favorite chapters from a book so evenly admirable, and, indeed, a second reading of almost any chapter would incline one to include it among the favorites. "The Captains" is distinguished for a sort of exotic interest; not less interesting in a different way, and full of out-door charm are "The River," "Spring," and "Harvest." Then there are mainly personal chapters, in which the author disguises family names and which are full of significance and character. The closing chapter, "Our Town," is a sort of composite portrait as rich in its way as anything in this singularly delightful book. The illustrations, though interesting, are not worthy of the text. Prophecy is dangerous, but it looks as if Miss Richards had given us a permanent contribution to the exemplification of American life. (New York: Henry Holt and Company; $1.50 net.)

THE LITTLE LADY OF THE BIG HOUSE, by JACK LONDON, lays bare yet another phase of the extraordinary man who captivated the reading world with his "Call of the Wild," and who has written a dozen stories since, no two of which have been alike. Those who have followed Mr. London's career will recognize a chastening of his style in the new book, a chastening that began to be discernible in earlier works. There remains, however, much of his vigor and a considerable measure of the rare mastery he used to exhibit in dialogue. His invention may seem to some as unimpaired, although Jack London's hand appears in this matter to have lost some of its cunning. He seems enamored of mere upholstery and a little prone to treat all details as of equal importance. His hero is a sort of superman, and all that surrounds him is, so to speak, superhuman. His ranch is vast, his house is huge and luxurious, his own physique is astounding, his wife and his sister-in-law are like daughters of the gods, his subordinates are only second to his wonderful self. Of course the snake visits the superman's paradise, and in his presence and conduct lies the essence of the drama. For the first time in Mr. London's work appears the touch of a rather trying sentimentality, and this together with other indications seems to hint that this volume of nearly 400 pages prophesies the

(*Continued on page 112*)

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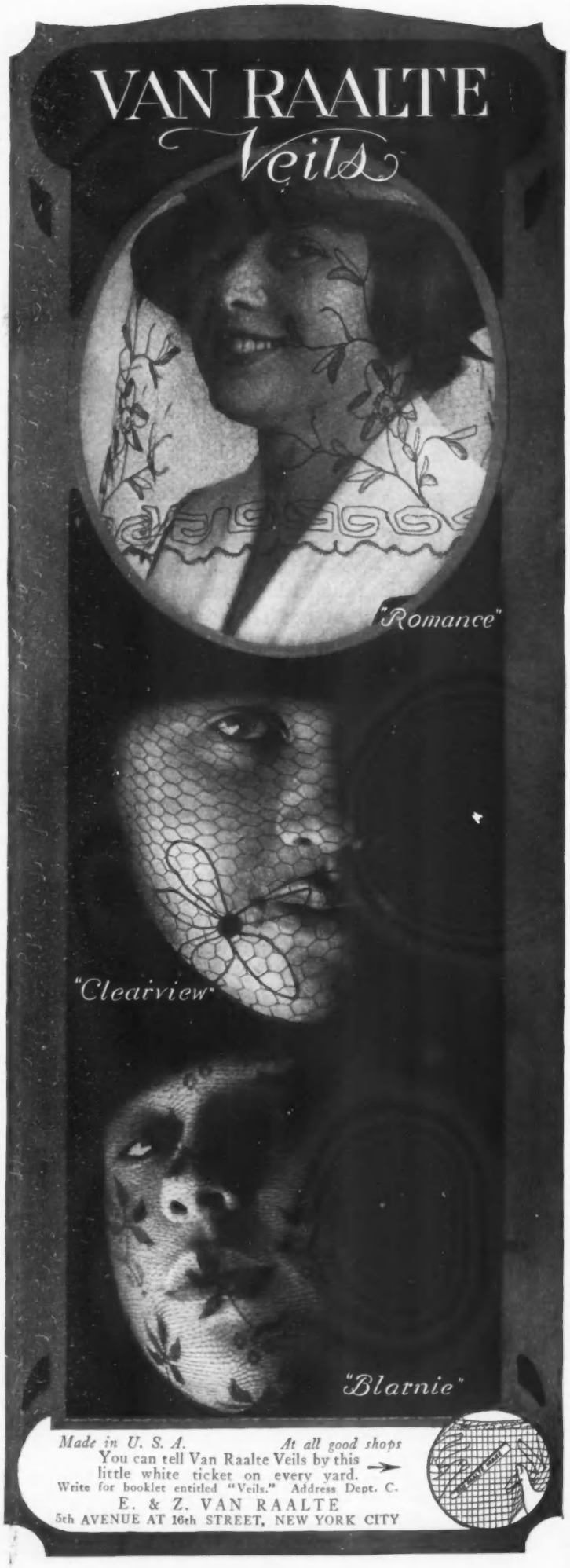

WHAT THEY READ

(*Continued from page 110*)

author's decline. (New York: The Macmillan Company; $1.50 net.)

VIVIETTE, by WILLIAM J. LOCKE, shows us the author of "The Beloved Vagabond" and nearly a score of other novels, at his very lightest. Indeed, "Viviette" comes near being mere froth, so that one is tempted to quote the advice given to the Coney Island barkeeper who wished to know how he could sell more beer. She of the title rôle is a very pretty girl who finds herself beloved by two foster brothers, each considerably older than she, and both intimates of her childhood. A worthless young lord is another suitor, and there are besides a semi-invalid foster mother, and a youngish widow, the friend of all concerned. Of course Mr. Locke gives us some bright dialogue, though he is not at his cleverest even here, while he never for a moment manages to create the illusion of serious passion in any of the suitors. Viviette herself approaches nearer to a real person than any other character, but even she seems at moments a trifle dim. As a summer novel and nothing else, "Viviette" will probably share a season's popularity with two score others. (New York: John Lane Company; $1.00 net.)

BLACKFEET TALES OF GLACIER NATIONAL PARK, by JAMES WILLARD SCHULTZ, will probably take a unique place in the fiction of the day, since the author is a white man who was bred among the Indians, and who went, last summer, to renew acquaintance with the tribe to which he still belongs. He camped with his Indian brethren in the lovely wilds of Glacier Park, heard around the evening fire many tales, some true, some legendary, and hunted, fished, and lived again the free fresh life of the Red Men. Mr. Schultz's book has a singularly fascinating atmosphere. His stories include much of his own life among the Indians many years ago, and the tales of the Blackfeet illustrate the life and character of the tribe, its friends, and its enemies, when as yet the white man had not narrowed the hunting grounds and confined the Indians to reservations. There are tales of love, tales of war, tales of treachery, tales of loyal friendship. One of the most dramatic is that of the Blackfeet chief who went secretly to make a permanent peace with the Mountain Crows, and another, even more striking, is that of the wicked wife and her fate. The distinction of the text is heightened by the illustrations, exquisite photographs of scenery and of Indians, showing the lovely character of the Park, and the unspoiled grace and splendor of the Red Men in their native habitat. Between text and illustrations the book is redolent of the romance that attaches to the wild tribal life of the mountain Indians. (Boston: Houghton Mifflin Company; $2 net.)

FINE AND DECORATIVE ARTS

AMERICAN COUNTRY HOUSES OF TO-DAY, by SAMUEL HOWE, Architect. The book is not merely a collection of good houses and gardens built in any one section of the country, but rather an analysis of the influences which have so changed and improved American country house architecture. The story is told by many drawings and photographs, after the author has established the premise that the cottage or the mansion which is built in the country must partake of country characteristics and that it must meet the needs of the occupants of the house. Beautifully drawn sketch-plans show that the mansion with all its elaborateness is but a place to live in, a place to eat in, which has its single element of service and which uses its flowers and plants as a transition from constructed architecture to the beauty and charm of the grounds about it.

Courtesy of The Architectural Book Publishing Company

This illustration from "American Country Houses of To-day" shows a corner of the residence of Mr. L. J. Burgess, Zanesville, Ohio, and the attractive terrace, brightened by a mirror pool and a fountain

Many of the most important and beautiful houses built in America in the last decade are shown, with plans, gardens, and interiors. Many of the estates described are owned by well-known artists, financiers, and society people. (New York: The Architectural Book Publishing Company; $10 net.)

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART essays to give for the current year "a review of the latest developments in the construction, decoration, and furnishing of the house." This large and profusely illustrated annual is mainly given up to the discussion and illustration of houses and their furnishing as recently developed in Great Britain; though the United States, Canada, South Africa, and New Zealand also receive attention. The intelligent amateur will be impressed with the restrained taste shown in most of the illustrations to this interesting and significant annual, and with the rare appearance of the bizarre, extravagant, and solely luxurious. Everywhere, even in South Africa, the very home of crude display, taste usually triumphs over mere show. Even the most elaborate and costly houses are for the most part saved from expressing the mere wealth of the owners. Some of the best houses shown are those built in the United States by our own architects. There are many charming Canadian houses illustrated, and some of the great country houses of South Africa are delightfully homelike. Some of the simplest and most attractive houses are cottages recently built in Great Britain. Many of the illustrations show details,

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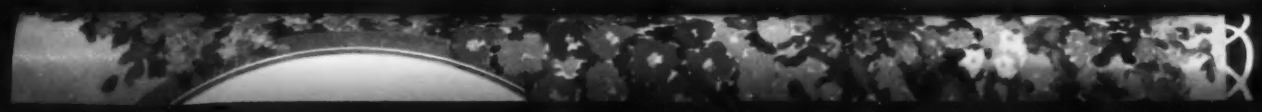

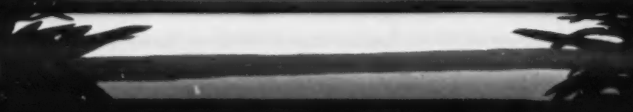

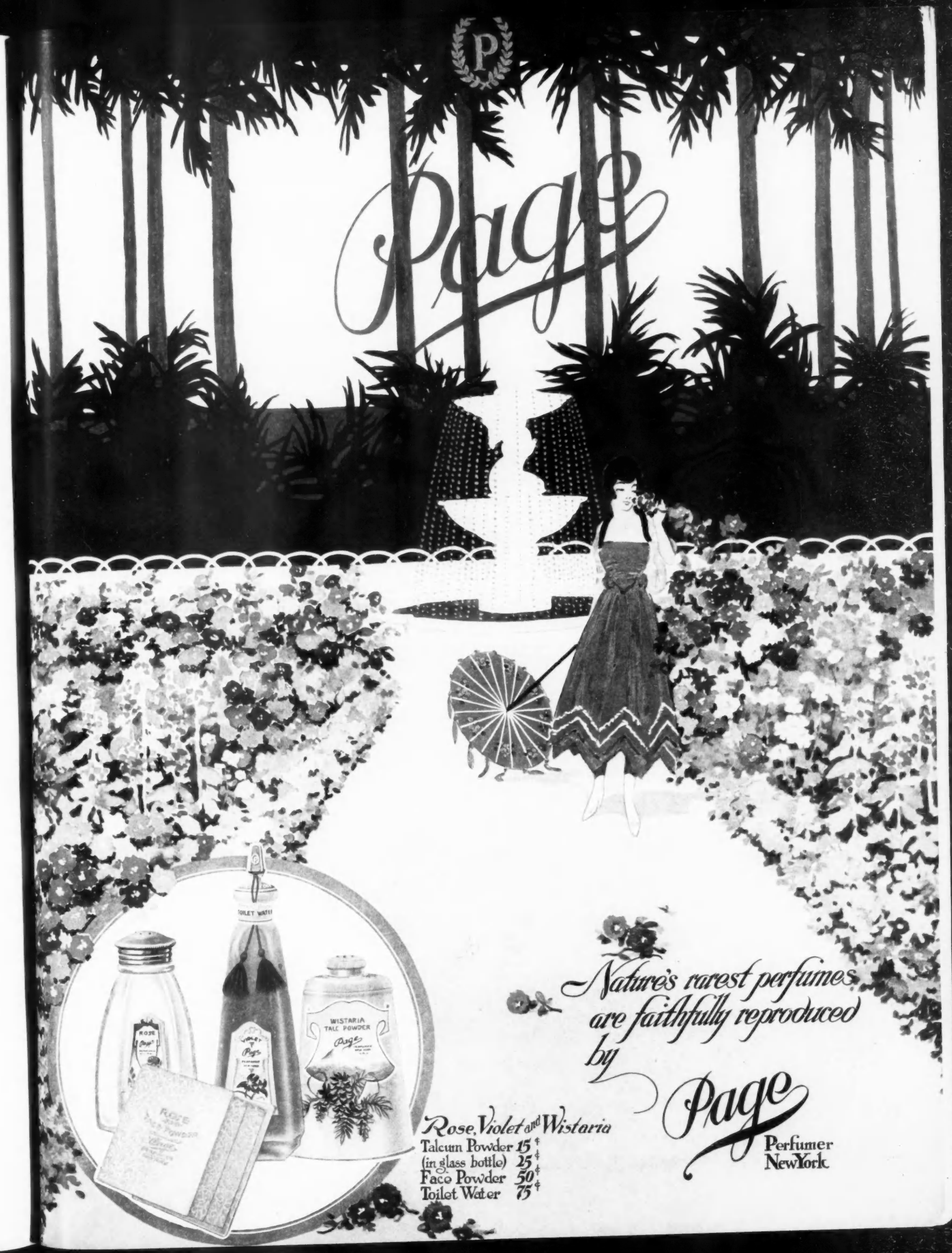
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WHAT THEY READ

(Continued from page 112)

furnishings, and decorations, and here again the prevailing note is restrained beauty. The letter press, like the illustrations, brings a message of quiet good taste. Manifestly the search through all ages and climes for the unusual has given place to the intelligent adaptation of what is good, whether old or new, domestic or foreign, to the actual needs of living men and women. (New York: John Lane Company, Offices of the International Studio, paper $2.50; cloth $3, postage extra.)

LOW COST SUBURBAN HOMES, edited by RICHARDSON WRIGHT, editor of *House and Garden*, appeals to the public as "a book of suggestions for the man with the moderate purse." The houses illustrated, diagrammed, and described cost all the way from $5,000 or a little less, to rather more than $20,000. Most of them cost under rather than over $10,000, and there are a few bungalows illustrated that cost only a little over $4,000. Many parts of the country have been drawn upon for the text and illustrations of this volume, and the suburbs of Boston are conspicuously illustrated. There is an agreeable preface by the editor, a chapter by George Hunt Ingraham on "The cost of materials," one by Ralph Adams Cram on "The promise of American house building," one by Howard Hammit on "The service of the architect," one by C. E. Schermerhorn on "How to go about planning your house." The rest of the book is made up of what the editor calls an "album of low cost houses," with illustrations of interiors, and exteriors, and plans drawn to scale. The illustrations show much variety, and few of these houses are without conspicuous charm. (New York: Robert M. McBride and Co.; $1.25 net, postage 12c.)

HISTORIC STYLES IN FURNITURE, by VIRGINIA ROBIE, issued ten years ago mainly for special sale in connection with *House and Garden* now appears with the imprint of another publisher and addressed to the general public. The plan of the author to give, with suitable illustrations, a bird's-eye view of styles in furniture through ten centuries, has been ably done, although the greater part of the volume is given to discussion and illustration of styles from the fourteenth century to the second quarter of the nineteenth. The furniture of the middle ages is dismissed in a chapter of less than ten pages. Renaissance furniture in Italy, France, and Spain is discussed at considerable length and admirably illustrated. Then comes the furniture of three later French Louis, after which we come to English furniture of the eighteenth century. Earlier English furniture is briefly treated in the chapters on the fourteenth, fifteenth and sixteenth centuries, and our own colonial furniture in the closing chapter. Influences, materials, and makers are discussed at some length, and the illustrations (of which oddly only a few of the many are indexed) are not only attractive but informing. The volume is a square quarto bound in blue buckram with rich tooling. (Boston: Houghton Mifflin Company, $3 net.)

A HISTORY OF SCULPTURE, by HAROLD NORTH FOWLER, Professor in the Western Reserve University at Cleveland, sums up in rather less than 450 profusely illustrated pages a subject that might well require twenty such volumes. Professor Fowler's task of selection and condensation was prodigious, and no doubt the critics of the plastic art could find much to quarrel with in his work, but he has made for popular use a valuable handbook embodying a rapid survey of European, American, and to some extent Egyptian and Western Asian sculpture from very early times to the present. His method is to treat briefly the characteristics of sculpture in any period, and the influences that determined its development, and then to discuss, with illustrations, particular artists and their works. On the whole, the book is likely to be genuinely helpful to the amateur, especially to the beginner, and the illustrations are well chosen to point the significance of the text. One would like to have had pictures of the Parthenon frieze in large form, and of the great oriental sculptures preserved in the British Museum, but perhaps Professor Fowler has been wise within the limits of his work. As he confesses in his preface, his dealing with East Indian, Chinese, and Japanese sculpture is totally inadequate, but upon those topics a library could be written. (New York: The Macmillan Company; $2 net.)

UP MOUNTAINS AND UNDER APPLE TREES

THE MOUNTAIN: RENEWED STUDIES IN IMPRESSIONS AND APPEARANCES, by JOHN C. VAN DYKE, belongs with that small and precious class of books in which imaginative lovers of nature record without pretence or seeming effort the effect made upon their own souls by the lovely things of the vast wild spaces of that which some cheaper authors like to call "God's great outdoors." Dr. Van Dyke, however, does more than attempt with distinguished success to transfer his own impressions of mountain scenery to other minds, for in spite of his modest prefatory protest that he does not speak as a man of science, he mingles with his purely impressionistic pictures of hill and mountain, high plain, and eroded gorge, torrent, glacier, and avalanche, much highly significant discussion of geological and topographical history and theory, together with an intelligent recital and criticism of the substitute somewhat recently proposed for the long accepted nebular hypothesis of the solar system. For pure beauty of description that reaches the mark and clearly records itself in the mind of the receptive reader, nothing in the book is lovelier or fresher than the author's journey long ago with a band of Indians across many miles of a Dakota prairie toward the mountains of Montana. There is no padding in this delicious volume; not a sentence could be spared. (New York: Charles Scribner's Sons; $1.25 net.)

UNDER THE APPLE-TREES, by JOHN BURROUGHS, opens with a semi-apologetic preface from the author for abandoning his accustomed nature studies in favor of philosophy. His book, however, does not bear out the implications of the preface, for it is rich in the ocular harvest that field and wood have always yielded this keen and intelligent observer, while it is also distinguished for those speculations upon fate and free will, foreknowledge absolute, and other such deep themes that have peculiarly engaged his mellow old age. John Burroughs served faithfully his apprenticeship to natural science, and now in vigorous age, undimmed in thought, and well abreast of his time in scientific as in speculative reading, he finds no final solution of the mighty problems of life in the bold conclusions of the materialists. Something less than half the book is given over mainly to the author's early accustomed topics, though the treatment is fresher and more significant than ever. His longest chapters deal with the Bergsonian philosophy. Whether as observer or as philosopher, John Burroughs in old age far more than fulfils the promise of his prime. (Boston: Houghton Mifflin Company; $1.25 net.)

In our newly completed exhibition room of unusual charm we will show a very large collection of tailor suits, one-piece frocks and furs, the creation of which has been original, and models not seen elsewhere predominate; an increased fitting staff and system has been perfected which will guarantee promptness of delivery and fittings and attention to every detail.

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The one-piece dress so essential to the wardrobe of every smart woman is shown by us in many original conceptions.

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Closed motor cars with bodies of aluminum, 1100 pounds lighter than cars of similar size and power.

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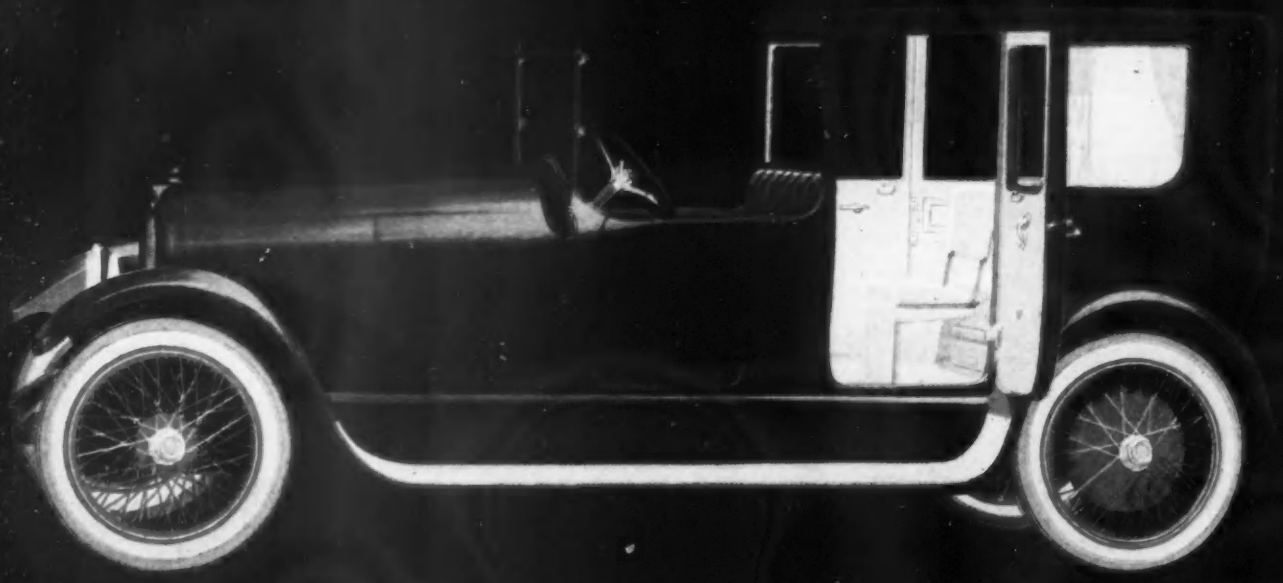
INDIANAPOLIS, IND.



WHAT THEY READ

(*Continued from page 112*)

furnishings, and decorations, and here again the prevailing note is restrained beauty. The letter press, like the illustrations, brings a message of quiet good taste. Manifestly the search through all ages and climes for the unusual has given place to the intelligent adaptation of what is good, whether old or new, domestic or foreign, to the actual needs of living men and women. (New York: John Lane Company, Offices of the International Studio, paper $2.50; cloth $3, postage extra.)

LOW COST SUBURBAN HOMES, edited by RICHARDSON WRIGHT, editor of *House and Garden*, appeals to the public as "a book of suggestions for the man with the moderate purse." The houses illustrated, diagrammed, and described cost all the way from $5,000 or a little less, to rather more than $20,000. Most of them cost under rather than over $10,000, and there are a few bungalows illustrated that cost only a little over $4,000. Many parts of the country have been drawn upon for the text and illustrations of this volume, and the suburbs of Boston are conspicuously illustrated. There is an agreeable preface by the editor, a chapter by George Hunt Ingraham on "The cost of materials," one by Ralph Adams Cram on "The promise of American house building," one by Howard Hammit on "The service of the architect," one by C. E. Schermerhorn on "How to go about planning your house." The rest of the book is made up of what the editor calls an "album of low cost houses," with illustrations of interiors, and exteriors, and plans drawn to scale. The illustrations show much variety, and few of these houses are without conspicuous charm. (New York: Robert M. McBride and Co.; $1.25 net, postage 12c.)

HISTORIC STYLES IN FURNITURE, by VIRGINIA ROBIE, issued ten years ago mainly for special sale in connection with *House and Garden* now appears with the imprint of another publisher and addressed to the general public. The plan of the author to give, with suitable illustrations, a bird's-eye view of styles in furniture through ten centuries, has been ably done, although the greater part of the volume is given to discussion and illustration of styles from the fourteenth century to the second quarter of the nineteenth. The furniture of the middle ages is dismissed in a chapter of less than ten pages. Renaissance furniture in Italy, France, and Spain is discussed at considerable length and admirably illustrated. Then comes the furniture of three later French Louis, after which we come to English furniture of the eighteenth century. Earlier English furniture is briefly treated in the chapters on the fourteenth, fifteenth and sixteenth centuries, and our own colonial furniture in the closing chapter. Influences, materials, and makers are discussed at some length, and the illustrations (of which oddly only a few of the many are indexed) are not only attractive but informing. The volume is a square quarto bound in blue buckram with rich tooling. (Boston: Houghton Mifflin Company, $3 net.)

A HISTORY OF SCULPTURE, by HAROLD NORTH FOWLER, Professor in the Western Reserve University at Cleveland, sums up in rather less than 450 profusely illustrated pages a subject that might well require twenty such volumes. Professor Fowler's task of selection and condensation was prodigious, and no doubt the critics of the plastic art could find much to quarrel with in his work, but he has made for popular use a valuable handbook embodying a rapid survey of European, American, and to some extent Egyptian and Western Asian sculpture from very early times to the present. His method is to treat briefly the characteristics of sculpture in any period, and the influences that determined its development, and then to discuss, with illustrations, particular artists and their works. On the whole, the book is likely to be genuinely helpful to the amateur, especially to the beginner, and the illustrations are well chosen to point the significance of the text. One would like to have had pictures of the Parthenon frieze in large form, and of the great oriental sculptures preserved in the British Museum, but perhaps Professor Fowler has been wise within the limits of his work. As he confesses in his preface, his dealing with East Indian, Chinese, and Japanese sculpture is totally inadequate, but upon those topics a library could be written. (New York: The Macmillan Company; $2 net.)

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PARIS VANITIES

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Hickson Tailleurs

in this exhibition reflects a wealth of wonderful fabrics and marvellous style.

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SOCIETY

Births

NEW YORK

Breese.—On July 31, to Mr. and Mrs. Robert Potter Breese, a daughter.

Trevor.—On July 16, to Mr. and Mrs. George S. Trevor, a son.

Wodell.—On July 14, to Mr. and Mrs. Ruthven A. Wodell, a daughter.

BOSTON

Meyer.—On July 22, at Longmeadow, Massachusetts, to Mr. and Mrs. George von L. Meyer, Jr., a son, George von L. Meyer, 3d.

Deaths

NEW YORK

Daly.—On August 6, at his summer residence, Hudson Terrace, Yonkers, New York, Joseph Francis Daly.

Page.—On August 12, at Garden City, Long Island, Katherine Sefton Page, wife of Mr. Frank Copeland Page.

Ralli.—On August 12, at his summer residence, New Canaan, Connecticut, Anthony P. Ralli.

BOSTON

Paine.—On August 12, at his summer residence in Weston, Massachusetts, General Charles J. Paine.

CHICAGO

Murphy.—On August 11, at Mackinac Island, Dr. John B. Murphy.

LOS ANGELES

Ramsay.—On July 27, at her residence, Mrs. William Edmund Ramsay.

SAINT PAUL

Stickney.—On August 9, at his residence, Alpheus Beede Stickney.

Engagements

NEW YORK

Alexandre-Rutter.—Miss Mary S. Alexandre, daughter of the late J. H. Alexandre, to Mr. Nathaniel E. C. Rutter, son of Mrs. Nathaniel C. Reynal.

Bundy-Guyer.—Miss Margaret Bundy, daughter of the late Harlow E. Bundy, to Mr. Leigh Guyer, of Los Angeles.

Chase-Sheldon.—Miss Marjorie Starkweather Chase, daughter of Mr. Irving H. Chase, to Mr. James R. Sheldon, Jr., son of Mr. James R. Sheldon.

Munroe-Riker.—Miss Elizabeth Bowles Munroe, daughter of Mr. Frederick Mitchell Munroe, to Mr. Samuel Riker, 2d, son of Mrs. Frank D. Harmon.

Shearson-Adams.—Miss Phyllis Shearson, daughter of Mr. John Shearson, of Greenwich, Connecticut, to Mr. Charles E. Adams.

BOSTON

Higginson-Goodwin.—Miss Juliet B. Higginson, daughter of Mr. Francis Lee Higginson, to Mr. Frederick Sprague Goodwin.

Means-Worthington.—Miss Anne Middletown Means, daughter of Mrs. Arthur Little, to Mr. Valentine Worthington, son of Mrs. M. G. Worthington.

Smith-Mitchell.—Miss Beatrice Smith, daughter of Mr. Fitz-Henry Smith, to Mr. William Galbraithe Mitchell.

Thomas - Gardiner. — Miss Margaret Thomas, daughter of Mr. Washington B. Thomas, to Mr. William Tudor Gardiner, son of Mr. Robert H. Gardiner.

Wendell-Brady.—Miss Dorothy Quincy Wendell, daughter of Mrs. Frank T. Wendell, to Mr. John William Stansbury Brady, of Baltimore.

Williams-Bush.—Miss Mary Williams, daughter of Mr. William C. Williams, to Mr. Samuel Dacre Bush, 2d.

BUFFALO

Allen-Clement.—Miss Constance Allen, daughter of Mrs. Laurence O. Allen, to Mr. Harold T. Clement, son of Mrs. Stephen M. Clement.

PHILADELPHIA

Jamieson-Francis.—Mrs. S. Weir Jamieson, widow of the late S. Weir Jamieson, of Carlisle, England, to Mr. Claude de La Roche Francis.

Mirkil-Rogers.—Miss Mary Irwin Mirkil, daughter of Mr. I. Hazelton Mirkill, to Mr. Edmund H. Rogers, son of Mrs. John I. Rogers.

Willcox-Pepper.—Miss M. Eulalie Willcox, daughter of Mrs. William J. Willcox, to Dr. O. H. Perry Pepper, son of Mrs. William Pepper.

PITTSBURGH

Pontefract-Charnley.—Miss Jean Charters Pontefract, daughter of Mrs. James G. Pontefract, to Mr. William Starr Charnley, son of Mr. Walter H. Charnley.

PROVIDENCE

Nickerson-Clark.—Miss Lyra Brown Nickerson, daughter of the late Edward I. Nickerson, to Mr. Henry G. Clark, son of Mr. George L. Clark.

RICHMOND

Jones-Fleming.—Miss Doris Jones, daughter of Mr. John Keene Jones, to Mr. Carl Fleming, son of Mrs. W. H. Fleming.

WASHINGTON

Williams-Pitney.—Miss Francise Williams, daughter of Colonel John R. Williams, U. S. A., retired, to Mr. John Ballantine Pitney, son of Mr. John O. H. Pitney.

Weddings

NEW YORK

Colgate-Brigham.—On August 3, in St. John's Episcopal Church, Flushing, Long Island, Mr. Craig Colgate, son of Mr. Robert Colgate, and Miss Sally Brigham, daughter of Mr. Dana Brigham.

Hopkins-Beall.—On August 1, in Birmingham, Alabama, Mr. Albert Hopkins and Miss Nettie Beall, daughter of Mr. Thomas Eugene Beall.

Post-Rice.—On August 22, at the summer home of the bride's parents, Pleasant Valley, Connecticut, Dr. Martin Hayward Post, Jr., of St. Louis, and Miss Dorothy Rice, daughter of Mr. James Q. Rice.

Steers-Palmer.—On September 2, in Christ Church, Rye, New York, Mr. Henry Coster Steers, son of Mr. Henry Steers, and Miss Lilian A. Palmer, daughter of Mr. George Quintard Palmer.

Yeiser-Fleischmann.—On August 10, at the home of the bride's parents, Mr. Henry C. Yeiser, Jr., son of Mr. Henry C. Yeiser, and Miss Louise Fleischmann, daughter of Mr. Julius Fleischmann.

BUFFALO

Bissell-White.—On July 26, Mr. Lloyd Bissell, son of Mr. Arthur D. Bissell, and Miss Dorothy Pendennis White, daughter of Mrs. Pendennis White.

Dunbar-Glenny.—On July 29, Mr. Davis T. Dunbar and Miss Anna Glenny, daughter of Mr. Bryant Burwell Glenny.

ST. LOUIS

Lindsay-McNair.—On September 9, at Biddeford Pool, Me., Mr. Andrew Jackson Lindsay and Miss Jane McNair, daughter of Mr. Lilburn G. McNair.

Weddings to Come

NEW YORK

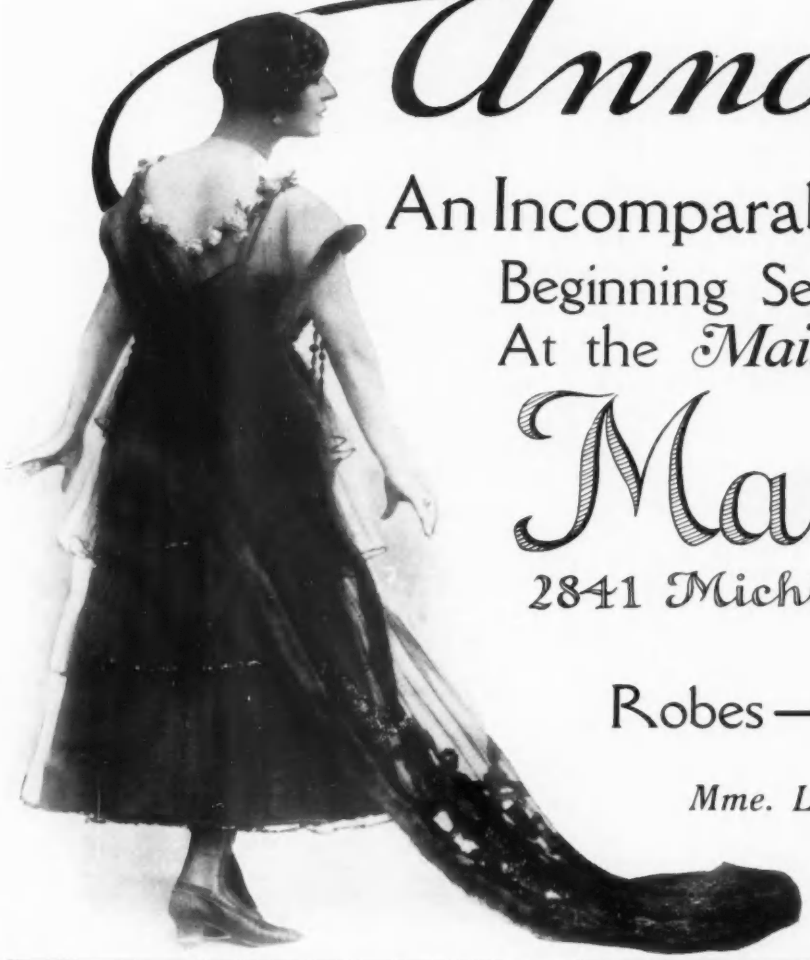
Fisher-Banks.—On September 23, in Christ Church, Oyster Bay, Long Island, Miss Vieva Fisher, daughter of Mrs. Joel Ellis Fisher, to Mr. James L. Banks, Jr., son of Mr. James L. Banks.

BOSTON

Agassiz-Felton.—On September 19, at the home of the bride's parents, Hamilton, Massachusetts, Miss Marie Dallas Agassiz, daughter of Mr. Rudolph Agassiz, to Mr. Cornelius Conway Felton, son of Mr. Edgar Conway Felton.

PHILADELPHIA

Patterson-Downing.—On October 3, Miss Mae Duross Patterson, daughter of Mr. Henry E. Patterson, to Mr. Spencer B. Downing, son of Mrs. Robert W. Downing.



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At the *Maison de Couture*

Marguerite

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Robes — Manteaux — Fourrures

Mme. Lina Cavallieri
A Gown Specially created for her by Marguerite

The Original French Marguerite

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RUSH ORDERS A SPECIALTY

TRADE MARK
The Original Mending and Remodeling Shop

"Why do you call your shop ***The Mending Shop*** *when you make such beautiful new gowns?"*

Surprised patrons frequently ask this question of me. My answer is that even should my business grow to ten times its present size I should still call my shop *The Original Mending and Remodeling Shop* as I was the first shop to specialize in remodeling gowns in New York City.

The art of remaking your "last season's" garments into really new gowns fashioned in the latest style has been my constant study for many years. Do not, therefore, discard your last year's garments just because they are passé. Bring them to me and I will remodel them into the latest style (or copy any dress in Vogue if you desire). You will then be just as smartly gowned as other fashionable women, *but at a great deal less expense.*

To meet a long demand of my customers I now also have a special department for making new gowns. I shall be glad to make up your own material if you so desire.

If you cannot call yourself, send your gown to me (by parcel post or express) and I will send you an estimate of cost. If not satisfactory, I will return it to you, prepaid.

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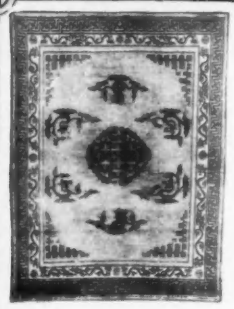

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CHINESE WEAVES

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KIRMANSHAH CARPETS

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Other sizes and grades at equally low prices.

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Craftsman Building, 6 E. 39th Street
Maximum Value at Minimum Price

FORSYTHE'S SPECIAL TAILORED BLOUSE

V-421—*A novelty blouse with unique shaped front, which is made with self faced buttonhole, and large ocean pearl button. The collar is convertible, to be worn high or low.*
Made of white crepe de chine ***$5.75***

V-422—*Same model in white crepe cashmere* ***$5.75***

Mail orders promptly filled. Catalog on request.

JOHN FORSYTHE & SONS
The Waist House
3 WEST 42nd STREET — **NEW YORK**
No connection with any other house doing business under the name of Forsythe

At the noon bathing-hour, all San Sebastián is carried into the sea in tiny red and yellow bath-houses, drawn by patient oxen under the guidance of a picturesque person with the air of a buccaneer and the disposition of a woolen lamb

THE SCENE SHIFTS *to* SAN SEBASTIÁN

(*Continued from page 56*)

Then the great banner of Castile and Aragon flies from the flagstaff of the summer palace, announcing that the court is in residence; stately dons, statelier grandees, and a brilliant band of foreigners arrive, and the Spanish holiday is inaugurated.

The program of amusement at San Sebastián leaves not so much as a moment of un-amused time. Alphonso, most practical of rulers and the power behind the entertainment committees of his watering-place, has seen to this. And he knows; he has been everywhere and seen everything.

There are provided, of course, the whole long list of sports which involve the knocking about of balls, but one finds them usually rather strenuous for a Spanish holiday; neither do they fit into the Spanish day, which starts by ignoring the morning hours. San Sebastián specializes in looking on. The divertissements are planned, staged, and executed; one simply sits and watches.

The day begins about noon, when all the world bathes. The beach presents a whole gallery of Sorolla seacapes, with its ox-drawn "bathing machines" or bath-houses, painted in stripes of the adored red and yellow, lined up in rows on the smooth beach. One may hire one of these gay amusing little *casetas de baños* by the hour or the season, as one chooses, and with it comes a little swarthy, stubby fisherman, costumed to suggest the roving buccaneers of days of romance, with a scarlet handkerchief tied dashingly over one ear, and a brilliant sash swathed about him. He solemnly propels the bath-house into the white fringe of the surf, with the aid of a pair of formidable-looking oxen, which, in reality, are as gentle as the pet lambs which the señoritas lead about on ribbons, instead of the lap dogs which smart women elsewhere carry.

THE CORRECT BATHING UN-DRESS

To be strictly correct, the bather should make her first appearance in the enveloping white Turkish toweling mantle, such as one sees on every European bathing beach from Deauville to the free stretch of the Lido of Venice. From these demure cocoons come forth marvellous aquatic costumes, which, it must be confessed, are this season of even greater scantiness than has hitherto been universally accepted. Added to this, or rather subtracted from it, is the fact that stockings are never worn, only the Spanish hemp sandals to protect the feet.

The more formal etiquette of the Spanish seaside resort assigns separate bathing stations on the beach for men and women, but one notices that the line of demarcation between the two is not so severely drawn as in former seasons. Not even the most daring, however, would venture to swim across the red and yellow rope of twisted hemp and grass that marks the barrier between the public preserves and those of the royal bathing pavilion. It sets off that portion of the *playa* or beach reserved for the use of the royal bathing pavilion, a building of two imposing circular stories, much gilded, and crowned, of course, with the emblazoned royal arms. A parqueted walk leads from its seaward steps down to the water, for the convenience of the little princes and princesses who paddle about and build their tiny castles in Spain in the sand just as do their less aristocratic young neighbors on the other side of the red and yellow cable. The royal children are under the watchful care and guidance of liveried lackeys and beribboned nursemaids in quaint Andalusian dresses striped in gay colors, while two life boats, manned by stalwart Viscayan striped sailors, rock in ceaseless vigilance close by. The great event of the bathing hour is when the king appears to take his young son, the Príncipe de los Asturias, for a swim.

THE AFTERNOON AMUSEMENTS

The races and the bull fights vie with each other as afternoon amusements. They might be serious rivals but that the bull fights are arranged for the late afternoon. This makes it possible for one to take the inevitable siesta and later comfortably to motor out to the newly inaugurated race track of the Spanish Jockey Club, which has made a new rendezvous for international society, on neutral ground. The track is endowed with an annual 100,000 peseta Grand Prix, and it is hoped that an entirely new series of European sporting records will be made here. The "grand week of the races," which always in past years has capped the climax of the brilliant social season of all the great European resorts, is temporarily blotted out and, except for the one at San Sebastián, not a track in Europe is open. Spanish pride is roused and it hopes to establish in this, its most propitious year, an "international race week" which shall more than rival that so long held by Baden-Baden. The

(*Continued on page 118*)

Model S. B. 3400

Madras blouse with detached reversible collar—one side white and the other of the same material as the garment.

The well dressed boy

is unquestionably distinguished in appearance. That this is due to the careful selection of his clothing and not to its added cost is not always recognized.

To find clothing which satisfies the necessary requirements of correct style, comfortable cut, careful tailoring plus attraction and durability in the fabric of which it is made, is the aim of most mothers.

The Kaynee Blouse Company have made the most thorough study of this problem and have become specialists in a line of blouses for boys and young men, wash suits for boys, rompers, pajamettes and underclothing which satisfies the most discriminating of women—the mother of the well dressed boy.

Their most extensive line which is fully illustrated in their catalogue is conspicuous for its attention to such details as:

The lockstitch which is used throughout and prevents any raveling of seams;
Seams so finished as to leave no raw edges to irritate the child's skin;
All collars and cuffs hand turned;
All fabrics used guaranteed to be absolutely fast color

Look for this mark of a perfect garment K&E KAYNEE K&E *It is sewn on all Kaynee garments.*

The Kaynee line is sold in all shops where mothers buy good clothing for their children. The Kaynee Company will be only too glad to advise you of some nearby dealer who carries a complete assortment of their Merchandise.

The Kaynee Company

Kaynee Building, Cleveland, Ohio

New York Detroit Chicago

Model 51 S.

Simple wash suit of heavy grade material excellent for fall wear. White collar and belt white buttons. Absolutely fast color.

Lane Bryant

Offers to Women of

Extra-Size or Stout Figures

a complete assortment of

Ultra Fashionable

Suits, Coats, Dresses, Skirts, Waists, Negligees, Sweaters, Corsets, Underwear

(35½ to 58 bust—30 to 49 waist)

Every item, from the simplest negligee to the most exquisite evening gown; and made to fit and become both the long or short waisted stout figures.

V-330100. *Exquisite dinner gown of black silk net over silver cloth. Net is richly embroidered with silk thread and chiffon applique. Charmeuse forms bodice-girdle and bands tunic and skirt. Soft folds of white silk net at neck. Underbodice is silver embroidered.*

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Sports Hats, Sports Blouses, Sports Turnouts

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New York's exclusive and most unique Dressmaking establishment where an old Gown is REALLY made into a new creation—here simply WONDERS are wrought with your passé frocks.

GOWNS REBUILT successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown.

Perfect Workmanship **Prices Reasonable**

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Importer **Maker**

Tailleur Suits
Coats
Gowns

Smart Coat of English Velveteen or Velour Cloth with Skunk Opossum Collar and Cuffs **$79.00**

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Assortments are characterized by a completeness marking another season's advancement by America's leading organization of specialists devoted exclusively to originating and presenting apparel for young people.

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BOYS' ENGLISH NORFOLK SUITS AND REEFERS
SCHOOL MACKINAWS

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De Pinna

Exclusive Outfitters To Young People

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New York

One of the most picturesque things to do in San Sebastián is to have supper in one of the huge wine vaults under the esplanade. There, in the weird gloom, one eats strange food to the music of blind guitarists

THE SCENE SHIFTS *to* SAN SEBASTIÁN

(*Continued from page 116*)

royal stables contributed three horses to the opening, a fact unique in the sporting annals of Europe.

The day of the Grand Prix every inch of the road to the race course was guarded by soldiers, mounted on beautiful horses. Two by two they sat, gorgeous to behold in mustard colored suits, scarlet sashes, and patent leather hats that looked as if they might just have come from the Rue de la Paix. They have wonderful eyes and teeth, these warriors, and they jauntily wear enormous knives stuck in dainty white kid cases.

The king was driven to the races in the state carriage, which is drawn by six mules and accompanied by outriders and postilions, immaculate in bobtail jackets, much gold braid, sashes, and true postilion hats, just like a collection of old prints. The queen mother accompanied the king, but in her own chariot, the twin of his. Queen Victoria was not there, though the reasons for her absence were not related. Even the Spanish papers, which publish an itemized account of each minute of the waking hours of the royal family, refrained from expressing an opinion. The queen mother, Maria Cristina, however, did the honors clad in a sedate tailor suit of violet moire antique, and a hat of gray tulle and velvet flowers. She carried purple and yellow orchids and looked very charming.

The Royal Tribune was ablaze with red geraniums and yellow lilies and, when the king appeared, the band from the meadow struck up the national hymn, and all the Spanish men pulled off whatever happened to be on their heads in the way of a covering (hats are by no means *de rigueur*) and stood bareheaded until he entered the stand.

ALPHONSO THE POPULAR

He is immensely popular, for he is so gracious, so democratic. Before the races started, he walked to the paddocks with his military aides, inspected the work, and congratulated the engineers for their accomplishment of the task of reconstruction. Then he looked at the horses and quietly returned to the Tribune. All his tastes are simple, and the Palace of Miramar is little more than a good-sized villa set in a formal English garden. Though it is the work of a native architect it betrays the affiliation of the Spanish sovereigns with those of England, and it might be the Tudor mansion of some English aristocrat.

Mr. W. K. Vanderbilt had several horses running and won the *Premio Internacional* with Omagh. The Grand Prix was won by Mr. Jefferson Davis Cohn's horse, Rabanito. It rained in torrents during the race, but that apparently dampened no one's ardor. The king stood out in the midst of all the downpour and never took his eyes off the horses.

But to make a real Spanish holiday, one must attend the bull fight, or *corrida de toros*, at the royal bull ring. The uninitiated shiver a little, but confess, nevertheless, that the spectacle is much more thrilling than that of horses running round and round an oval.

Out of compliment to one's hosts, the King and Queen, it is the mode to be as Spanish as possible in attending the function of a bull fight. One abandons the automobile and uses one of the quaint little white parasol-tipped carriages, drawn by little ponies with harnesses hung with innumerable red and yellow worsted tassels and streamers of ribbon. Every one wears the thinnest of white flannels or the sheerest of lingerie frocks, and the wearers of the frocks carry their furs in their hands, for it is quite impossible to wear them in this latitude.

The white lace mantilla is for the bull ring, as its black lace counterpart is for church. The queen and the attendant ladies of the court set the fashion, and the Spanish women of all ranks are only too pleased to envelop themselves in the becoming folds of the mantilla. It is thrown gracefully over a high tortoise shell comb and caught with a rose.

THE BULL FIGHT

Architecturally, the ground plan of the *Plaza de Toros* is that of the Coliseum. There is a dress circle of boxes flanking the royal box, but the majority of spectators accommodate themselves on the circling tiers of backless stone benches, softened with the velvet cushions which may be hired from attendants. The arena is half sunshine and half shadow, and the tickets for the *sombra*, or the shade, are double the price of those in the *sol*, or sun. *Sol* or *sombra*, there is not likely to be a vacant place. Every woman of the ten or twelve thousand spectators flutters a bright colored fan, and most of the men do, too,—a rather amusing Spanish custom.

With the blast of trumpets, the portal of the arena is flung open to admit the gorgeous procession of swordsmen, with their attendant horsemen on gaily dressed horses led by sober *alguaciles*, or heralds, and followed by the assistants, all in

(*Continued on page 120*)

MODE HATS

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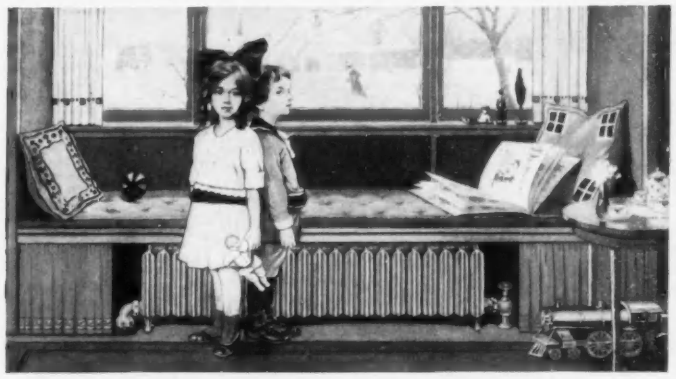

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KEEPS THE SKIN ATTRACTIVELY CLEAN

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When removed with water it will leave the skin soft and clear—free from the shine of oil, grease and soap.

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Lighter than leather.

Cost less than leather.

Good-looking—durable—wind and rain proof.

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Importers

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Valerie, $21.00

One of the season's best models, for college, street wear, or any practical need. French serge, with box plaited skirt and semi-fitting blouse. Two rows of black and white buttons give front military air; serge belt finished each side of front with black and silver buckle; square collar of white satin. Black or navy; Sizes; Misses', 14 to 20 years; Ladies' 34 to 38 inches; No special sizes on this model.

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Send cheque for $21.00 and state size desired. All models made to order. Week to 10 days required.

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besides mountains. For instance there is the **height of quality** where you will discover

"Onyx" Silk Hosiery

Women the world over, looking for good hosiery, have found satisfaction in the high standard of excellence that this brand has maintained for thirty years.

If you are not familiar with the high quality of Onyx Silk hosiery, begin now with any of these three numbers which reflect ***the maker's best efforts.***

FOR WOMEN

All made with the "Pointex" Heel. In All Fashionable Colors.

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153-161 East 24th Street New York

Successors to the wholesale business of *Lord & Taylor*

THE SCENE SHIFTS *to* SAN SEBASTIÁN

(*Continued from page 118*)

quaint fifteenth century garb of velvets and satins, stiff with embroideries of silver and gold, and brave with flashing swords. The brilliant procession halts before the royal box, salutes, groups itself about the arena, and the sport begins. From the overture to the finale, it is like a Goya painting come to life.

After a sport so strenuous, it is a relief to relax in the banalities of the tea hour. Then all San Sebastián throngs the terraces of the hotels, the glassed-in galleries of the villas, or the cafés of the *paseo*, to sip golden orangeades, or syrup of pomegranates or *anís frappé*, perhaps the favorite beverage, which is known as "frozen moonbeams."

In the evening, every one comes out again for a leisurely promenade the length of the *Paso de la Concha* before dining, for the dinner hour, with that pleasantly Spanish disregard for time, may be anywhere from nine o'clock to midnight. The evening gowns of the women seem a curious combination of the masterpieces of old Spanish painters and those of modern Paris couturiers. The promenade is all a-bloom with these quaintly charming costumes. In this bright array the men, alas, take no part. Their costumes are unique. All classes of males from the vagrant to the grand signor, wear little black or navy blue cloth skull caps, with short stems standing erect at the top. To see a man in evening clothes with this upturned mushroom upon his head is really most amusing. The men's rôle in the promenade is but to assist and admire, which by Spanish etiquette takes the remarkably bizarre expression of commenting loudly and openly upon the charms of the women who pass, cataloging them in far-reaching tones, with the appraisement of connoisseurs. This is considered quite correct, so long as it is said about a woman but not to her.

The greatest sin against Spanish good form would seem to be direct address, and therefore a secret signal service forms a large part of the social communication between señoritas and their cavaliers. The play of flowers, the handkerchief, the glove, the mantilla and its shoulder counterpart, the *manta*, the movements of raven eyes and penciled eyebrows and delicate fingers all form part of this veiled code of speech. But it is by means of that omnipresent accessory, the fan, much more used for sending wireless waves than dispelling those of heat, that is sent the most efficient code of signals. The promenade echoes as with the whirring sound of many wings to this continual rapid opening and closing of innumerable *abanicos*, or fans. These perfumed trifles, painted, spangled, carved, or embroidered, are opened, closed, held to the lips, tapped in the palm of the hand, or dropped to the ground. To those who are wise, they tell the tale that is intended to be told, to whom it was intended and to no one else.

THE END OF A PERFECT DAY

It is well that Spanish nights are long and extend well into the rosy dawn of *mañanas*; there is so much to be crowded into their hours. There is, of course, the opera (and Spanish opera is destined to be one of the events in forthcoming musical seasons the world over, since the success of "Goyescas" and "Maruxa," which is still better known in Spain), musical comedy, and the theatre, where one is expected to applaud long and indiscriminately, with many *bises* and *bravos*. Then there is always the casino, which advertises the attractions of Monte Carlo, to fill or to empty pocketbooks. The play certainly is quite as dizzily high as that of the little principality of Monaco ever has been.

Curiously enough the San Sebastián casino, with all its worldliness, seems also to be the haunt of demure little Spanish señoritas, guarded by a brace of stern parents or a sober unsmiling duenna. It is these demure young persons, nevertheless, whose stakes are high, and who rake in their gains as avariciously as certain of the notorious habituées of Paris and Vienna with whom they rub shoulders. Rumor has it that the end of the season will find not a few scorched wings among these retiring little moths who flit so daringly around the dazzling halls with the green baize tables.

It is a fad to make up parties for the open-air dance *patios* (leaving, of course, the demure little señoritas at home this time), where one sits on straw-bottomed chairs in the dim glimmer of garlands of paper lanterns, while the star dancers of the Seville theatres twirl and swirl their silken-fringed embroidered shawls to the barbaric rhythm of the Moorish music and the accompaniment of clacking castanets and brass-heeled shoes.

An amusing bit of sight-seeing may be done in some of the curious little cafés, hidden away under the colonnaded arcades of the old town. Here one sips tall slim glasses of *manzanilla* (the native white sherry) in company with the leading stars of the bull ring, who, when off duty, wear no collars, but atone for the lack of them by wearing enormous diamonds. Here, too, one may talk with celebrated visitors from South America, to the accompaniment of the music of blind guitarists, who belong to a professional union which must have numberless members.

BETWEEN TWO DAYS

Even more picturesque is a midnight supper in the depths of one of the cavernous *bodegas*, or wine vaults, which burrow far under the wall of the esplanade and which tradition says were once the abodes of smugglers. There society sits on rough wooden benches about an unclothed table and partakes of a fish supper served after the favorite Spanish style. The inevitable *arroz* (rice) and something or other is always the principal dish,—rice with lobster, shrimp, sausage, chicken, or shellfish, all boiled together in a giant earthenware dish. It is served by a wild-eyed, bare-footed fisherman, who serves with it innumerable tiny glasses of sherry from the famous Gonzales vineyards. This, or a *baccale Vizcayana*, which is simply a "down east" dish of boiled salt codfish with tomato sauce, is the regular and exclusive fare. One partakes of it all against a background of huge barrels, or *tonels*, ranged around the stone walls with draperies of fish-nets, in a gloom made visible by a few lanterns. Again break in the weird chords from the improvisation of one of the wandering minstrels, strumming away in some impenetrable shadow.

The last exotic touches to a Spanish holiday are the swimming matches by moonlight. The demure duenna-chaperoned little señoritas are here again, up on the top wave, with their cavaliers swimming in their wake far out beyond the danger line and the watchful eye of *la madre*, until the twinkling lights fade into the pale dawn. But the faint notes of the guitar still come tinkling across the wave; the gipsy guitarists seem never to tire or sleep.

One wonders when Spaniards do sleep, for, like the guitarists, they seem not to. Life for them is a twenty-four-hour-a-day holiday. Such is the way of Spain, which ever seems to be amusing itself. It is caught in the spell which binds it to endless traditions, its people are bred of music, dance, and the sun; yet even in their light-heartedness and gaiety they take thought for the morrow for they talk always of *mañana*.

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Is Father Time taking your hair away—a little at a time—surely and steadily?

And is neglect helping him to thin it out?

Is dandruff the *usual* thing with you?

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Why don't you *keep* your hair and get rid of the dandruff?

You can.

VERMILAX Standard Mange Remedy will help you.

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Madeline Joyce, an acknowledged authority on hair treatments and a frequent contributor to several of America's leading Fashion Publications, is in charge of our Personal Service Bureau. She will gladly answer any questions that you may want to ask about your own hair or scalp. Don't hesitate to use Mrs. Joyce's services freely—she is here to give you personal advice and attention. At any rate you should have a copy of her book "The Care of the Hair" which is the most complete and authoritative book on this most important subject. Use the coupon in writing for it. Don't hesitate. This may be the means of insuring the quality and beauty of your hair for years to come. Both Mrs. Joyce's personal service and "The Care of the Hair" are entirely free to you.

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Summer, with its dozen or more torrid weeks, is ended. The active, youthful woman has responded to the call of the mountains, the sea, the field of sport, and as a result, the "sun-kissed" complexion is the rule, not the exception, about town.

The skin which is constantly exposed to the sun during summer, loses its delicate refined texture (for coarsening goes hand in hand with tanning). It is more porous after a strenuous summer season, and therefore greatly in need of the freshening, stimulating influence of the Arden Muscle-Strapping Treatment which gives it buoyancy through renewed circulation.

So these September days are busy ones at Elizabeth Arden's Salon D'Oro. By taking treatments in time, before the muscles begin to sag, Elizabeth Arden's clients will have little to worry about their skin and complexion throughout the coming season. It takes but a short course of the Arden Muscle-Strapping Treatment to build up the tissues wonderfully, to eliminate deep lines and completely remove all freckles, discolorations and other blemishes. Appointment for trial treatment can be made by phone. Personal consultation granted without charge.

TREATING THE SKIN AT HOME
is a simple matter if one possesses these Arden aids:

VENETIAN SPECIAL BLEACH CREAM, a most effective agent for obliterating discolorations from the face and hands, such as freckles, moth patches, collar marks, etc. $1.25.

ARDENA SKIN-TONIC is unsurpassed for general effectiveness. Keeps the skin toned, cleared and naturally whitened. 75c, $1.50, $3. Valuable to use with the Ardena Skin Tonic is the **VENETIAN CLEANSING CREAM**, a perfect skin cleanser and lubricant. Jar, 50c, $1, $2, $3.

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VENETIAN POUDRE D'ILLUSION, the new sunburn shade in perfect skin coloring. Particularly adhesive, richly and differently perfumed. $2.50 a box.

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Cordially

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A sachet which wears this pretty disguise may be had in colors to harmonize with one's negligée and in the perfume of one's choice

ON HER DRESSING-TABLE

THE woman who dreads the heat of summer and the general exposure due to life in the open need not fear the consequences to her skin if the pores act normally and throw off the impurities of the system in natural perspiration. Perspiration, although it may be very annoying, is much less objectionable than a clogged, yellow, and oily complexion, the usual consequence of a skin which has not a healthy action. The woman is fortunate who is not obliged to resort to such artificial means as face steaming; but for her less fortunate sister, it is of the utmost importance that the skin be thoroughly cleansed by this process several times during the year. After steaming the face, an astringent should be applied to prevent the sagging of the muscles. Skin specialists have given much thought to this subject with the result that most of the skin lotions have some ingredient to stimulate the circulation and to contract the pores.

THE SKIN TONIC

When the skin has perspired freely, it should be cleansed with warm but not with hot water, and then bathed in cold water, or a piece of ice wrapped in soft linen may be rubbed over the face, and the astringent lotion applied afterwards. This process closes the pores and tones the skin. There are some excellent lotions sold for this purpose. One lotion which is known for its astringent effects has the effect of acting as a tonic and of rejuvenating the appearance generally. The lotion is composed chiefly of the juice of lily bulbs and contains no alcohol, acid, or glycerine. It is sold in a flacon, six ounces for $2.75.

An astringent should be followed by a soothing liquid to keep the skin smooth and white. Such a preparation is invaluable to those who motor or who are much out of doors. One, which is said to prevent sunburn and irritation from the wind and to make a splendid base for the application of face powder, may be bought in a six ounce bottle for $1.50.

THE COMFORTER OF THE AFFLICTED

That warm old friend, the hot water bag, appears in a new guise with the additional improvement of a flap around the outer edge to hold a wet compress, which can be used hot or cold. The advantage of this invention is that the contents of the bag keep the wet compress at the desired temperature. Besides being beneficial for almost all ills to which the flesh is heir, it is a very simple method of steaming the skin. This home treatment will relax, rest, and tone the tired muscles of the face and will clear the complexion by removing the impurities of the skin. This bag is one of the simplest devices which has been invented for steaming the face and will be a welcome addition to the boudoir. It may be purchased for $1.50 and up, according to size.

A fragrance made more fragrant still by the beauty of its container, abides in this crystal flacon

THE DECORATIVE FLACON

As so much perfume is wasted in being transferred from the original bottle to the one used on the dressing-table, there is a tendency among perfumers to use more elaborate flacons, which obviate this waste and, besides, add a dainty touch to the dressing-table. A well-known French perfume maker now offers a delightful new perfume which is both refreshing and lasting in a decorative crystal bottle (shown at the left) for $7.50. This same essence may be had in a plain bottle for $2.50. A sachet which comes under a pretty disguise is a rose with satin petals made in colors to harmonize with the negligée. These fragrant roses may be had for $1 and $1.50, in different colors, and in the perfume of one's choice.

The use of toilet waters becomes much more general in proportion to the amount of thought and attention which manufacturers give to them in careful preparation. The newest essences are said to be concentrated so as to give a lasting perfume if they are properly applied. An authority on the subject states that the proper method of application is to pour a small amount of toilet water into the palm of the hand immediately after taking a hot bath and to rub it briskly over the body, which, in this condition, retains the fragrance. A pleasing toilet water may be had in the favorite odors for $2 for an eight-ounce bottle.

The hygienic individual powder-pads, filled with powder and enclosed in an oil paper envelope, are convenient for traveling and also for the guest room, and may be bought in boxes of three dozen at 75 cents. The powder may be obtained in the three usual shades.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.

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is largely in your own hands.

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can express uprightness, or downright negligence, which affects your health.

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I will also send you a booklet **free** which tells you how to stand correctly, and gives many points of interest to women.

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Agents for **"Burbyotte"** the stainless glue and **"Finnisette"** the new finish for hats.

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And the answer is simple: Immediate use of MARY GREY'S BLEACH CREAM. Pat it well into the skin after cleansing; leave on all night. The skin will bleach rapidly and a clear, beautiful texture will result. Send for a $1 Jar now.

MARY GREY SKIN TONIC keeps the skin properly toned, firm and lineless. $3, $1.50, 75c.

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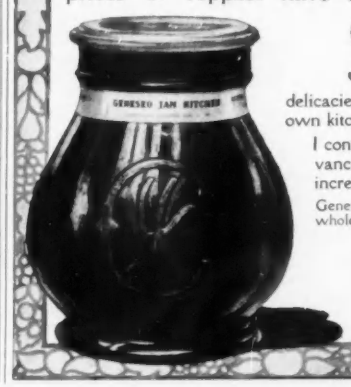

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Davis & Jenks Inc.

17 West 45th Street
Formerly 467 Fifth Avenue
NEW YORK

CHINESE WALL-PAPERS

(*Continued from page 64*)

the decoration of the period around 1754, when Chinese ornamentation was already well established in the garden as well as in the house. Many English houses of this period contained Chinese rooms; Daniel Marot, architect to William III, was the author of a design for a room decorated with framed Chinese pictures or paper hung in panels; the "Palace of Wanstead," built by Sir Richard Child, possessed "a parlour finely adorned with China paper with the figures of men and women, birds and flowers." "Cornbury" in 1746 had two rooms hung with "Indian" paper (Indian and Chinese were convertible terms for these Chinese papers), and in 1755, Lady Montagu had in her London house a closet lined with painted paper of Pekin and furnished with the choicest movables of China.

The bedroom at "Badminton" is one of the most perfect survivals of this Chinese period. This room is hung with one of the Chinese papers, a considerable number of which have survived in their original places and are in good condition. A very fine paper is still to be seen in a house at Wotton-Under-Edge, in Gloucestershire, while others are to be seen at "Cobham," "Ightham Mote," "Ramsbury," "Coker Court," at Coutts's Bank in the Strand, and at "Nostell Priory." This is partly owing to the fact that the old method of applying wall-papers is quite different from the present one. To-day, wall-papers are pasted to plastered walls; the plaster cracks, and, worse still, dampness comes through, and thus the paper is irretrievably ruined. The old method was to fasten a wooden frame-work over the surface of the bare walls; this was fixed to wooden wedges driven into the brick or stone-work, thus leaving an air space between paper and walls. On these frames canvas was stretched, and to this canvas the wall-papers were fixed. It is for this reason that in many cases it has been possible to remove the papers in the good condition in which they were found and use them in other rooms.

Again, during the early eighteenth century, wall-papers were often varnished, which greatly increased their durability; while a lining of a thick rice paper has been found in certain examples. Occasionally there come to light in attics or lumber rooms, sets of eighteenth-century Chinese wall-papers which have never been fixed to walls, but are still in the neat boxes of Chinese manufacture in which they were sent to this country. These boxes generally contain twelve lengths of paper.

Opportunities for buying old Chinese papers create a pleasing excitement in the London art market

THE TWO TYPES OF DESIGN

A favorite type of design in these papers consists of a row of flowering trees interspersed with birds. In Queen Adelaide's apartments at the Pavilion at Brighton, says an old author, "both the Drawing and Bed-rooms are battened with a very handsome paper, teeming with flowers upon a yellow ground and including many beautiful parrots and other birds and insects among other ornaments."

The fidelity of the representation of plants and birds is notable. The distinguished botanist, Sir Joseph Banks, observed in his Journal in 1770, "A man need go no further to study the Chinese than the China paper, the better sorts of which represent their persons and such of their customs, dresses, etc., as I have seen, most strikingly like, though a little in the caricatura style. Indeed, some of the plants which are common in China and Java, as bamboo, are better figured there than in the best botanical authors that I have seen."

Besides these floral designs, there is an interesting series of designs representing scenes from Chinese life. Robert Fortune, the man who introduced so many Chinese plants and shrubs into England, found time on his travels in China to observe the house of a mandarin of Tsee-kee. "Its walls were hung with pictures of flowers, birds, and scenes of Chinese life. I observed a series of pictures which told a long tale as distinctly as if it had been written in Roman characters. The actors were all on the boards and one followed them readily from the commencement of the piece until the fall of the curtain."

"The pleasures of the Chinese" are depicted in the wall-paper at "Ramsbury," Wiltshire, and a paper at "Coker Court," Somerset, is of the same character. A paper representing the trades and occupations of China was put, about 1780, into the drawing-room at Brasted, Kent, by George III's favorite, Dr. Turton, and there is a tradition that the King had had it as a present from the Chinese Emperor.

NOTABLE CHINESE PAPERS

Another one of these royally presented wall-papers, which American visitors to the "House-in-the-Wood" at the Hague will remember, is of a gorgeous design with Chinese figures. Some very fine wall-paper was taken to America during colonial days; among them was one in which tea-culture is the subject. Imported about the middle of the eighteenth century, it is still in excellent condition.

In a room in Coutts's Bank in the Strand is one of the finest known examples of old Chinese wall-paper. On a background of luminous golden brown is depicted the whole history of seventeenth-century life in China—the cultivation of tea, buying and selling, the diversions of the nobility and the industries of coolies, theatrical performances, and myriad other details. It is a fascinating manipulation of perspectives and of rich harmonious color, with a tonal scheme suggesting that of Cuyp, the Dutch landscape painter. The paper was brought to England by Lord Macartney, a friend of Thomas Coutts, founder of the famous bank, and was removed from the residence of the late Baroness Burdette-Coutts when the new building of the Coutts's Bank was opened. The room in which one may now see it contains a cupboard painted by Angelica Kauffmann, some beautiful chairs in eighteenth-century French tapestry, and a marble mantelpiece by Chantrey.

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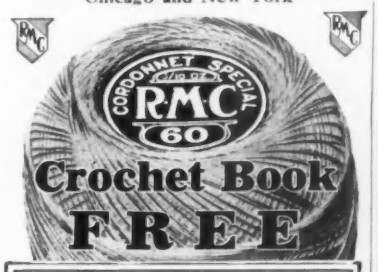

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Fiskhats TRADE MARK CHICAGO, NEW YORK, PARIS.

Among the many charming Fisk models for Fall you will find several especially designed for you.

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Creators of Correct Millinery
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ANNOUNCES

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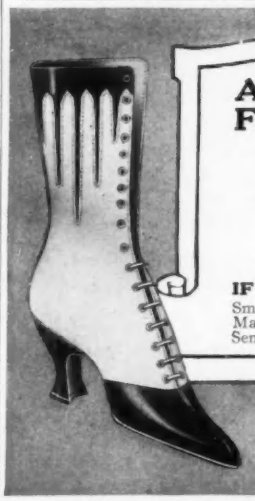
is most accessible. Her very latest fall models are now on display and she cordially invites you to call and inspect them.



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and possessing the artistic merit that will win the approval of the most fastidious.

A beautiful piece of the jeweler's artistry—in character and effect a diamond pin. Each setting is a brilliant white-stone, mounted in sterling silver.

Eight sizes—from three-quarter inch to two and one-half inch in length.

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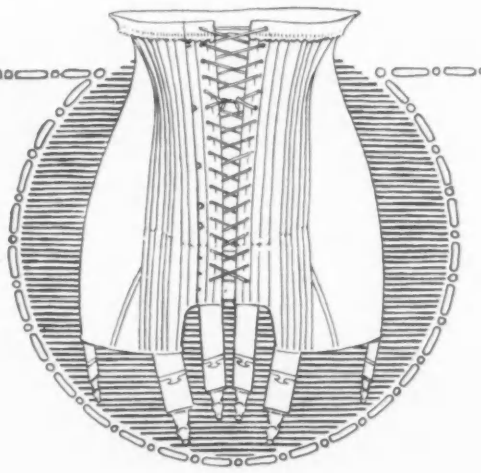
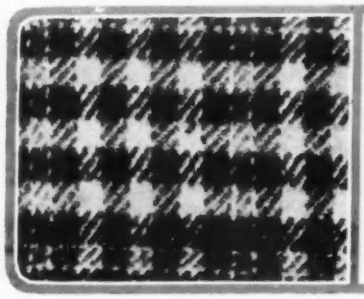
Unexcelled by the highest priced corsets in design, lines, appearance, style, Madame Grace Corsets retail for only $1.00 to $8.50.

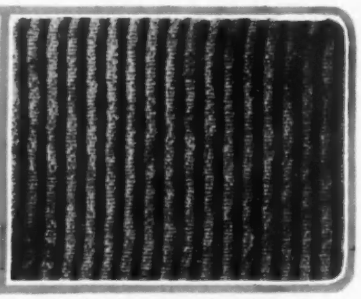
The best way to be *sure* about a corset, you know, is to try it on. Try a Madame Grace.

The Kalamazoo Corset Company
Kalamazoo, Mich.





"Velline" is a thick velvety wool excellent for a motor coat. It is of black and white check with an over-plaid of yellow; such over-plaids are very smart



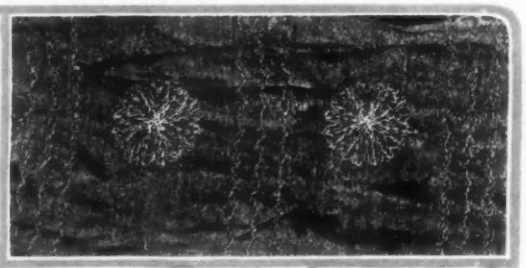
A pile fabric not unlike the velvety panécla is "panneraie," which is striped with prune and black and would be charming for a formal suit or frock

FROM *the* LOOMS *of* RODIER

PILE fabrics (variations of velvet) and metal-embroidered tissues of all kinds are among the most interesting of the new things produced by the house of Rodier. The photograph at the upper right shows an exceedingly smart striped pile fabric called "panneraie." The stripes in this instance are prune colored and black, and the effect of the material in a rather formal afternoon costume would be entirely charming. Silver-embroidered panécla is pictured at the top of the group below. Panécla, a very lustrous velvety material, has already been shown, unembroidered, in an earlier issue, and several interesting costumes made of it have been included among the models sketched. The example below is a very deep purplish blue tone embroidered with wavy bands and wheel-like motifs in silver thread. A beautifully soft and lustrous fuzzy white material called "ursine" is photographed second from the top of the lower group. This would make a charming substitute for fur on a negligée of soft-toned chiffon or marquisette.

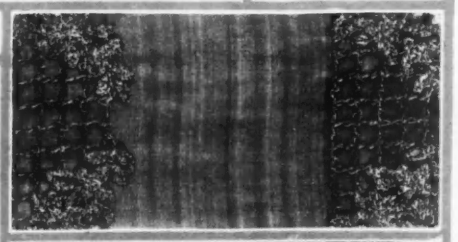
Three very attractive embroidered chiffons are pictured at the bottom of the page. In each instance the background is a dark blue and the embroidery is metal thread. The two upper chiffons show the new embroidery of a combination of gold and silver thread which is so effective: the dotted chiffon at the bottom of the page is embroidered in silver alone.

(Right) Embroidered panécla has come on the heels of plain panécla. The fabric, which gives the effect of a shorn, ironed, silk velvet, is embroidered with silver

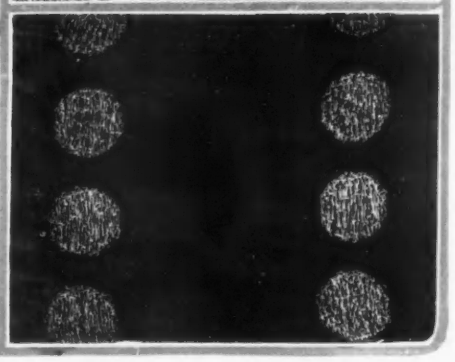


(Left) "Ursine" is like snow white fur, and has evident uses for trimming and for hats

(Below) "Omphale" is a chiffon embroidered in a latticework of gold with silver figures



(Above) Silver and gold threads combined in embroidery on chiffon cloth and sheer voiles give a delicate effect of shading



(Right) Metal-embroidered chiffon will be among the smartest of fabrics for formal afternoon and evening frocks

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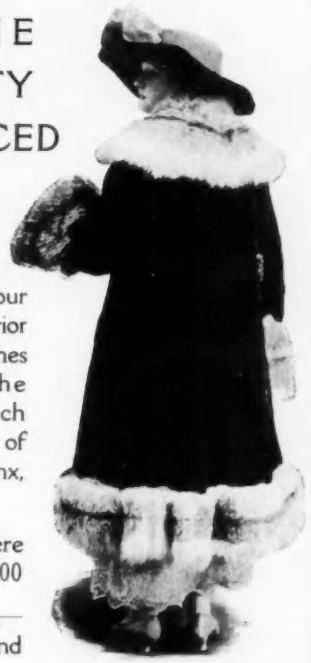

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These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired.

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Model 118F: Made of fine durable net with broad band of satin

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is the new combination Brassiere and Waist Lining, also serving as a Shield Holder and Corset Cover.

As a Brassiere it is the daintiest of garments, and as a foundation for a waist it makes home dressmaking most easy. Made in a wide range of styles, high or low neck, with or without sleeves, in rainbow (flesh color and blue), flesh color, *black* and white.

"Our Own" black brassieres appeal especially to those women who wear black.

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Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

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White Buckskin, Button or Lace
White Linen Button (white soles) . **$4.50**
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Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8

White Buckskin, Button . . . **$3.00**
White Buckskin, Lace **3.50**
Tan Russia, Black Kid and White Linen, Button **2.25**
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Exclusive footwear for Men, Women & Children

Baby's "AID-TO-WALK"

ankle support shoes have the endorsement of the highest medical authorities.

Sizes 2 to 6

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Tan Russia or White Linen, Lace **2.25**
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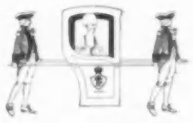

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Can also be had in either polished or dull Pin Seal. Price $7.50.

SAMSTAG & HILDER BROS.
BROADWAY & 29TH ST
NEW YORK

ANSWERS TO CORRESPONDENTS

(*Continued from page 82*)

acceptation of the average family life conveys the idea that an invitation of that kind for a Sunday, includes the man of the family. Therefore, a wife's card and two of the husband's would be the proper acknowledgment. A little word may be written on the wife's card as a more gracious way of expressing regret.

Wedding announcements are usually acknowledged by sending the same number of cards, namely, one of the wife's and two of the husband's, to the parents, or those in whose name the announcement is sent, and also the same number of cards to the bride and groom.

THE MATTER OF SIGNATURES

MRS. J. C. S.—What is the correct way for a married woman to sign a business or formal communication? How are one's cards marked in case of divorce?

Ans.—In any communication to strangers, a married woman always signs her given name with her surname, "Alice M. Jones," and underneath it in brackets she writes "Mrs. George S. Jones." It has become a somewhat extensive custom in case of divorce to have one's cards marked with the maiden surname and the married name, as, for example, "Mrs. Green Taylor" for a woman whose maiden name was Green.

MISS B. B.—Should a young woman still in college use "Miss" on her cards to be enclosed in invitations for her graduation? Where is the address placed? Do the English use "Mr." or "Miss" on a card? Is this not strictly a business term? Would it not be good form to omit the "Mr." and "Miss" in wedding announcements?

Ans.—It is correct for a young woman, though still in college, to use "Miss" on her cards, as she has already arrived at the years when she is to take her place in the world. A correctly engraved card has always the address in the lower right-hand corner. Yes, English people use "Mr." or "Miss" on visiting cards, but on a business card the prefix is omitted. It is not usual to omit prefixes in engraved wedding announcements, with the exception of the bride's name. The following is the accepted good form for the part of the announcement which includes the names:

Mr. and Mrs. John Jones
announce the marriage of their daughter
Marie Louise
to
Mr. Arthur Alexander
etc.

MISS B. L. M.—Does every one in a party of young people dining in a café rise if an older woman joins them? Does one write anything on the card enclosed with a gift? At a dinner should not the gentleman be seated at the right of the lady?

Ans.—When several young people are seated at a table in a café and an older woman joins them, it is not only proper but most important that they all rise until she is seated.

The question of writing a few lines on a card accompanying a wedding or engagement gift depends entirely upon one's intimacy with the one to whom the gift is to be sent. If it is to an intimate friend, one naturally adds a message.

At a dinner party the man who takes one into dinner is usually seated at the right; still, there is no cast iron rule on the subject. Sometimes for the sake of convenience the hostess is obliged to place the man who takes one in on the left.

FOR A GOLDEN WEDDING

MRS. H. B.—Will you please give me some ideas for a golden-wedding reception? A son is to give the reception at his home.

Ans.—It is very charming to dress the "bride and groom" in their original wedding clothes, if this is possible; if it is not, silver gray with old lace is suitable and stately for an elderly woman.

The rooms should be decorated with yellow flowers as far as possible, and two armchairs, the most imposing in the establishment, should be conveniently placed so that the two receiving may not have to stand all of the time. An effective background for the supper is given by brass or gilt candlesticks, yellow shades, yellow flowers, and a table covered in yellow silk cloth with a lace one over that. A wedding cake, with the dates and initials in gold, is always a very pretty touch. It is well to have musicians stationed in the hall, or if one knows a good artist, to have him sing old-time songs.

CONCERNING DINNERS

MRS. W. R. J.—Will you kindly suggest the decorations for a purple and yellow dinner? Should bread or rolls be served with the soup course? How is the fish usually served?

Ans.—One plan for a yellow and violet table is to cover the silence cloth with yellow silk, and then a lace cloth. A brass bowl filled with violets is placed in the center of the table, and gilded wood or brass candlesticks with unshaded candles are placed at the corners, and, if the table is a large one, two or four single bud vases filled with yellow jonquils might be placed near the center bowl.

Neither bread nor rolls is passed with the soup course, for the little finger roll is usually placed at the side of the plate or in the napkin before the guests are seated. A fish course may be served in little ramekins or in the large natural shell in which the creamed fish is baked and slightly browned on top. With oysters or fish, it is not unusual to serve little thin brown bread and butter sandwiches.

MRS. W. F. O.—In giving a luncheon, is artificial light used or is daylight alone permissible? May I use my calling cards for the invitations, and in this case, where should I write "Bridge"? Will you suggest a first course? Is it good form for the friends who are asked to pour at a tea to wear hats?

Ans.—Daylight is considered more correct for a daytime repast. In fact, there is to-day a strong prejudice against using artificial light for a daytime function, unless, owing to a storm or to any other circumstance, there is need of it.

One may use one's visiting card on which to write the invitation, but it is not considered quite as polite as a personal note. However, if the visiting card is used, "Bridge" should be marked in the lower left-hand corner. Grapefruit or mixed fruits served in a glass is a desirable first course. In season, ice-cold melons are also used. It is perfectly good form and considered rather smart for the friends who pour at a tea to wear hats.

FOR AN AT HOME

MRS. J. E. T.—In giving a formal At Home, should the hostess wear evening or afternoon dress and should she wear gloves? At dinner, should the hostess be served before or after her guests?

Ans.—It is never considered good form to wear evening dress before nightfall, even in the case of a tea from four to seven, which includes a part of the evening. A light afternoon frock is the usual dress. There has been a tendency in the last few years to discard gloves even when the hostess is receiving at a formal reception. This, however, is a matter of choice. It is the custom to serve the hostess first at both formal or informal dinners. The origin of this custom lies in that hospitality which always saves guests all embarrassment. Guests have sometimes known embarrassing moments when dishes have been passed which were of such a nature that they did not know where or how to cut into them.

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For almost every service now demanded of automobiles the Electric serves best.

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No other Electric is anywhere near so light.

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SEEN *on the* STAGE

(*Continued from page 67*)

difficulty of conducting it precludes any effort at characterization; and, in consequence, the people of the play are nothing more than puppets.

At the outset of the action, we are introduced to a gang of criminals, led by a clever girl called Nan, who are masquerading as the wealthy Brockton family. They have rented the Brockton home, and they are trying to become intimate with the Palmer family, who live five miles away, in order ultimately to secure access to their house and steal the Palmer jewels. In the first act, the Palmers call formally at tea-time and delight the crooks by inviting Nan to visit them for several days.

In the second act, Nan is received very hospitably in the Palmer home; and her aristocratic friends even go so far as to explain to her the mechanism of the safe in which the Palmer jewels are deposited. Then a big surprise is delivered to the audience, at the close of the second act. When Nan leaves the stage, to dress for dinner, the Palmers immediately change their manners; and the audience discovers that they are another gang of crooks, who are trying to become intimate with the supposed Brocktons in order ultimately to steal the Brockton jewels. The precise parallelism of this pattern, sprung suddenly as a surprise, awakens much amusement.

In the third act, each of the two gangs of crooks endeavors to rob the other, and both are caught red-handed at the self-same moment. Then, in common council, they decide that it will be best to pool their fortunes by combining their two companies in a sort of trust. New plans are being formulated, when a small army of detectives suddenly breaks in and rounds up all the members of both gangs.

In the last act, the crooks are taken to the office of the National Detective Agency. The head of this agency is a mysterious detective named Ferris, who is feared by all but who has never actually been seen by any of the crooks. As a final surprise for the audience, it now turns out that the unknown Ferris is no other than Nan herself, who has merely pretended to be a crook in order to lead both the gangs into a trap.

OBLIGATORY UNTRUTHS

To achieve this final surprise, Mr. Marcin has been obliged to write untruthfully in two or three preceding passages which were designed deliberately to lead the audience astray; and, since the audience never knows who anybody really is until the final curtain, it is, of course, impossible for him to draw any of the characters consistently. Even after the play is over, the audience does not know what sort of girl the heroine is supposed to be; and the character of the crook impersonating Tom Palmer, whom she ultimately marries, is even more shadowy and puzzling. Hence, it is impossible for the audience to take any sympathetic interest in the love story between the two. In fact, in this kind of play, which depends for its appeal entirely on the juggling of a tricky plot, it would perhaps be better to dispense entirely with the traditional love story.

The lines are adequately written; but most of the fun of "Cheating Cheaters" arises from the ingenious pattern of the plot. The piece affords an evening of pleasant entertainment, and it seems likely to make a great deal of money in the theatre. Still, the fact should be noted that this melodramatic farce can by no means be accepted seriously as a work of art, and that our native dramatists must do much better than this before the year is out, unless we are doomed once more to be disappointed in them.

"COAT-TALES"

THE material of "Coat-Tales," a farce by Mr. Edward Clark, is very old; but the structural method is comparatively new. It is not necessary to summarize the plot; for the story is essentially the same as the stories of a hundred other farces in which a certain object is passed about from one person to another until it has brought embarrassment successively to everybody in the cast of characters. The object, in this instance, is a Russian sable coat; and the transit of this object through the tangled plot gives rise to the customary scenes of misunderstanding, cross-questioning, and preposterous prevarication.

The one thing new about the play is the fact that what would ordinarily serve as the first act is, in this case, presented as the second. This act is preceded by a sort of prologue, dated twenty minutes later in time, which details a number of incidents that remain unintelligible and mysterious until the expository act is subsequently shown. The prologue is set in a pawn-shop. Somebody comes in with the sable coat and sells it for fifty dollars. There is a lapse of time. Then somebody else comes in and buys the coat for three hundred dollars. After another lapse of time, the same person comes back with the coat and sells it for ten dollars. Subsequently still, another person comes in with the pawn ticket and redeems the coat; and, finally, after another lapse of time, a detective appears and arrests the pawnbroker for receiving stolen goods. The intervals of time in this prologue are indicated by a device that is novel and ingenious. In each instance, the stage becomes completely dark, except for the face of a large clock over the counter, which remains illuminated; and, during the interval, the hands of this clock move swiftly over the luminous dial, to indicate the passage of the necessary number of minutes.

In the next act, which is dated twenty minutes earlier than the prologue, we become informed concerning the mysterious comings and goings of the sable coat in the pawn-shop. This novelty of pattern adds a certain zest to the exposition of material that is traditional and hackneyed. It seems unfortunate, however, that so much technical ingenuity should be wasted in the presentation of a story which is scarcely worth the telling.

"SEVEN CHANCES"

MR. ROI COOPER MEGRUE is one of our most successful playwrights and has been endowed in recent years with an independent fortune by a public that has received great pleasure from his plays; and Mr. David Belasco is our most celebrated and most lavishly remunerated stage-director. It becomes, in consequence, a theme for wonderment that Mr. Megrue should have considered it worth while to write "Seven Chances" and that Mr. Belasco should have considered it worth while to produce the play.

"Seven Chances" is only another of the thousand farces in which an impecunious hero, who hates women, discovers suddenly that an enormous fortune has been left to him on condition that he shall get married before the very next day. All our lives, we have been seeing farces based upon eccentric wills; and it seems a little strange that the co-author of "It Pays to Advertise" should not have seized the present opportunity to think of something more original than this. It takes Mr. Megrue an entire act to expound the terms of this extraordinary will; and, in the second act, his hero sets out to propose to all the eligible women in the cast of characters. We scarcely need to read their names upon the program to know that he has seven

(*Continued on page 130*)

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SEEN *on the* STAGE

(*Continued from page 129*)

chances. We foresee that he will propose successively to the seven, and make a botch of it, and be rejected by all of them except the last; but we are a little surprised to discover that Mr. Megrue has no surprise in store for us. What we thought would happen, does; and that is all there is to the second act. Necessarily, this act is merely a sort of monologue for the hero; for the pattern permits no time for careful characterization of any of the seven girls.

In the last act, of course, several of the girls who have previously rejected the hero come back to state their eagerness to marry him; but he turns them all down and marries instead the other girl who has been "planted" as his steadfast friend in the early moments of the first act of the farce.

There is no novelty in this play, no ingenuity, no cleverness; there is no suspense and no surprise; yet these are the traits for which the public, in the recent past, has patronized so generously the plays of Mr. Megrue. With four successes now behind him, he can afford to take his time and do his best; but, in the interest of our native drama, he should be exhorted to remember that every opportunity carries with it a proportionate obligation.

There is nothing in the staging of "Seven Chances" which reveals the masterly touch of Mr. Belasco whenever he chooses to exert himself; and the most entertaining feature of the production is the excellent and unassuming acting of Mr. Frank Craven.

"THE SILENT WITNESS"

"THE Silent Witness," by Mr. Otto Hauerbach, is only another of the thousand melodramas in which a person brought to trial for a crime discovers at the crowning moment that the prosecuting attorney is either his long-lost father or his long-lost son. Every season or so, we go to see this play. Sometimes it is called "Madame X.", sometimes "Common Clay"; sometimes it reappears under a novel-sounding title; but always its characteristics are the same.

The "big scene" of this familiar melodrama is invariably effective on the stage, for it is made of elements that are sure to touch and grip the audience. But the trouble with the play has always been the difficulty of getting both of the essential characters into the "big scene,"—the one as the defendant and the other as the prosecutor. To do this, it is necessary for the dramatist to work backward and invent reasons why these two intimately related characters should not personally know each other. Somewhere, in the antecedent plot, a long lapse of time must be assumed; and this requirement invariably makes the handling of the plot both troublesome and awkward.

In "The Silent Witness", the defendant is a youth accused of murder. He had attacked another youth who had insulted him by claiming that his mother had never been married to his father. This claim, in fact, was true; but before the long-lost father appeared in the plot as the prosecuting attorney, the audience had been amply informed of all of the extenuating circumstances. At the trial, the paternal prosecutor conveniently discovered that the death of the unfortunate deceased had resulted directly from an accident instead of from the blow inflicted by the militant defendant; and, after this discovery, the principals proceeded to live happily ever afterward.

The scene of recognition in this play is a good scene; it has always been a good scene, ever since it was developed, two thousand and fou hundred years ago, by the melodramatists of ancient Athens; and it is acted very touchingly, in the present instance, by Mr. Donald Gallaher as the defendant-son and Mr. Henry Kolker as the prosecutor-father. But the earlier conduct of the tangled plot is rather awkward, and the writing of the piece is commonplace. Mr. Hauerbach may or may not be an American (it is so hard to tell from anybody's name, in these days of Mr. Zangwill's melting-pot!); but his play can hardly be accepted as a worthy contribution to the serious drama of this country.

"PLEASE HELP EMILY"

BUT though the American plays presented at the very outset of the season were distinctly disappointing, the only piece imported from abroad was even more so. "Please Help Emily", by Captain H. M. Harwood, enjoyed a run of many months in London, with Gladys Cooper and Charles Hawtrey in the leading rôles; but it must have derived its popularity from the personal appeal of these very gifted players. Otherwise, it would be necessary to believe that the British, in the intervals of the world-tragedy in which they find themselves so involved, are willing to laugh at anything, however dull.

For "Please Help Emily" is a very dull play. It might have been made amusing by a pair of clever Frenchmen like Armand de Caillavet and Robert de Flers; but it is not amusing in the heavy hands of Captain Harwood. Emily is a harem-scarem sort of girl, who, after an all-night party, loses her latch-key and is afraid to go home, and in consequence invades the rooms of Richard Trotter, who has recently become engaged to her cousin Julia. Emily's aunt, with whom she lives, has covered up her absence by telling Emily's uncle, who is also her guardian, that Emily has gone to Brussels to visit a sick relative. Learning this, the adventurous minx insists that Trotter shall take her forthwith to Brussels, to make the story true. Against his inclination, she drags Trotter away on a sort of Platonic elopement. The pair are pursued, and overtaken at Ostend, by Trotter's fiancée and by a young man who desires to marry Emily. There are the usual alarums and excursions; and as a result of all the tangle, Trotter ultimately marries Emily, and Julia pairs off with the young man who accompanied her to the continent.

This was apparently intended as the sort of farce that continually threatens to be naughty while remaining ninety-nine and forty-four one-hundredths pure; but no Englishman can write this type of play so well as Mr. Avery Hopwood. Captain Harwood jests with difficulty, and the result of his laborious endeavors is an evening of tedium for the audience.

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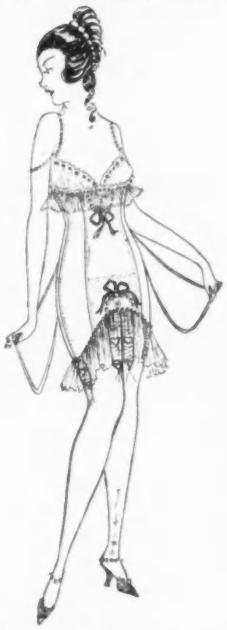

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THE STRAW BALLOT *of the* OPENINGS

(*Continued from page 42*)

But over all the tissues of the season there is the trail of the golden serpent—a barbaric medieval glamour, a Byzantine richness of ornamentation.

Curiously enough Paris has been more dull during the second year of the great war than it was during the first. Parisians have now the "habit" of war. Scarcely a family but has been bereaved during these two years, and has its own sorrow and its own reason for living and dressing quietly. Verdun is a great joy to the heart of the Parisian, but also a great sorrow. But the long fighting line is no longer referred to as "the front." It is the "Boulevard de la Victoire."

Representatives of nearly all the old families of France filled the marble and gold drawing-room of the Princess Jacques de Broglie recently, on the occasion of an afternoon of chamber music arranged by Francis Planté for the benefit of the *Association Nationale Française*. That nearly every one present was garbed in black showed plainly how close the war has crept to the families of old France. The Princess de Broglie wore black tulle and jet, the somberness of her gown relieved only by her golden hair and wonderful pearls, and the Princess de La Tour d'Auvergne was frocked in black satin. Mademoiselle Madeleine Masson, assisting vocally, was a picture in a black gown adorned with a fichu of white tulle. A small round black bonnet with a bandeau of white crêpe was drawn low above her fine brows and the long filmy black veil threw her face into picturesque relief.

The Countess de Clermont-Tonnerre, the Baroness Maurice de Rothschild, Mme. Marghiloman, the Countess du Bourg de Bozas, and the Princess de Caraman-Chimay were among those who listened to the weird music of Rachmaninof that afternoon. A few days later, the same names in company with many others equally illustrious were inscribed on the register of the church of St. François-Xavier where all the nobility of France had gathered to pray for the soul of the slain Duke de Rohan, *député du Morbihan, Capitaine d'Infanterie, Chevalier de la Légion d'Honneur*, who fell recently on the field of honor.

After dancing for the wounded soldiers at the American Ambulance and at Miss Elsie de Wolfe's "Villa Trianon" at Versailles, Florence Walton and Maurice danced a short time ago at the Hôtel Ritz, for the benefit of the American Ambulance. Mr. Sharp, the American ambassador, and Mrs. Sharp, Mr. Harry Lehr, Mr. and Mrs. William K. Vanderbilt, Mrs. Ridgely Carter, Miss Elsie de Wolfe, and other Americans were present as well as many well-known Parisians—the Countess Tsyzkiewicz, the Baroness Ephrussi, the Princess Murat, and many others. Not for many moons has the Ritz presented such an animated appearance.

Mrs. Vanderbilt wore the hat sketched at the top of page 36, in the middle. Of black panne velvet, it was trimmed with dull silver braid edged at the top with a narrow band of chinchilla. This band was tied in a bow in the back and was fastened in front with a jeweled clasp. The Baroness Ephrussi wore a small hat trimmed with wings and a red rose, and the Countess Tsyzkiewicz appeared in a black panne tricorn and wore about her neck an odd narrow collar of diamonds.

Miss Walton, who has been ordering gowns and hats recklessly in Paris, is taking with her to America a collection of frocks from Callot, Dœuillet, and Chanel which will fill the heart of the *jeune fille américaine* with envy. These frocks were made especially for Miss Walton, and will be shown in the September 15 number of Vogue. Mme. Arnold contributed to the "trousseau" of Miss Walton, and her hats, which will appear in the October 1 number, were made by Evelyne Varon. A. S.

ARTIST BEARDS PLUMBER

(*Continued from page 63*)

que six heures in which to complete *ma toilette*. But you will understand, *ma chérie, n'est pas? Au revoir, alors!*"

At the risk of seriously delaying this "toilette," I lingered just long enough to see the maid remove the "soap dishes," three realistic water-lilies floating on the surface of the bath, and release the water by turning the swan's head gracefully over its left shoulder.

"*A bas le* spigot!" I murmured, fascinated. Then, as the tub began to empty, I modestly withdrew. H. B. C.

ESTHETICS OF THE BATHROOM

VOGUE is an enthusiastic supporter of this movement to limit the autocratic power of the plumber. On pages 62 and 63 are presented some of the possibilities which an artist sees in this new science of the esthetics of the bathroom.

In these days of Victorian revival, the artist's first thought was naturally a Victorian bathroom, but to the artist Victorianism does not mean black walnut and depression; it means engaging bibelots. So the result was the bathroom at the top of page 62, in which the Victorian elements are mainly derived from the flower wreaths of the period. These appear most prominently in the round mirrors framed with tasseled black satin cord and decorated with painted flower wreaths. The silk electric light shades are editions in miniature of the mirrors, and the black-bordered hooked rings carry the same motif. The antique bell-rope is beaded in a flower design, a flower wreath is embroidered on the top of the black lacquer ottoman, and there is even a single rose painted on the black lacquer stand, which holds apple-green tissue paper to match the apple-green glass wall. A shell shape is given to the carved marble bathtub and hand-basin, and the faucets take the form of dolphin heads, which also support the soap dishes. The appropriate towel rack consists of an antique needlework screen with a rod at the back to hold towels.

The artist's second idea was to create in the bathroom the illusion of a sheltered garden, and this is pictured on pages 62 and 63, at the bottom. The tub here becomes a sunken pool, supplied from a fountain in the form of a head of Pan set in the white marble wall. A trellis of gray marble inset in the walls heightens the suggestion of a garden, and the mosaic border of the marble floor simulates garden paths. The gay colored mat is embroidered and tasseled with wool.

The child's bathroom at the top of page 63 may be said to be built on a rabbit theme. Rabbits of silvered metal and with ruby eyes crouch at the edges of the bird baths which serve as hand-basin and sunken tub, and water is obtained by pressing their ears together. Other rabbits decorate the towels and yet others the towel-rack of white painted wood and blue linen, and rabbits serve as stoppers for the bottles and boxes of toilet articles. The walls and the paneled doors of the cupboards are of white enameled wood; painted iron bouquets of flowers form the handles. The lights are shaded by handkerchief linen flowers bordered with Valenciennes lace, and the rug is of braided blue linen with a patchwork bouquet of flowers.

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Most of the grains from any oat field are stunted and small and insipid.

One-third of the grains—about ten pounds per bushel—are big and plump and luscious.

Mix them, and you have a poor oat food. But flake just the queen grains and you have Nature's choicest dish.

That's what we do in Quaker Oats—flake just those premier grains. That's the reason for these big, white flakes, this flavor and aroma.

This grade at your grocer's costs no extra price. Ask for it and you'll get it.

10c and 25c per package
Except in Far West and South

Aluminum Cooker

One for You—
Retail Value $2.50

Extra Large
Extra Heavy
Made to Order

This aluminum double cooker is made to our order to cook Quaker Oats in an ideal way. No flavor is lost, no aroma. The oat flakes are perfectly cooked.

It is large and heavy, made to last a lifetime. Cereal capacity, 2¼ quarts. Retail value, $2.50.

Over 700,000 homes are now cooking Quaker Oats in this way. Now we want every home to have one. We supply only one cooker to a family.

Send us our trademarks—the picture of the Quaker—cut from the fronts of five Quaker Oats packages, or an affidavit showing the purchase of five packages of Quaker Oats. Send $1.00 with the trade-marks or affidavit, and this ideal cooker will be sent to you by parcel post, prepaid.

We require the trademarks or affidavit as assurance that you are a user of Quaker Oats. The trademarks have no redemption value. This offer applies to the United States and Canada. Address

The Quaker Oats Company
1708 Railway Exchange, Chicago

(1394)

The individual tray on which to pass the teacup holds also cream and sugar. This set is in cream porcelain with a clover design in the natural colors. Tray and set by the Royal Copenhagen Company

FOR THE HOSTESS

(*Continued from page 80*)

servants have arranged everything, they retire, remaining within sound of the bell from the tea-table.

It should be the pleasure of the younger guests, and especially that of the men, to assist the hostess in the task of dispensing the tea, and the man who allows a woman to hand him his cup of tea without rising is usually consigned to the back of the address-book under "lists of men only to be invited in an extreme emergency." The muffin-stand of many shelves is known as the "curate's assistant," and perhaps the reason why the clerical gentlemen and their aides should be immortalized in this way, is that, in a long career in English households, they have never been guilty of the solecism of the unfortunate man mentioned above.

The beauty of the tea-table depends upon the perfection of all its details. These may be simple, but they must be attractive and, of course, immaculate. In regard to cakes, only those that can be eaten comfortably with the fingers should be served; hence layer-cakes are not popular. Thin brown or white bread and butter, toast, muffins, and small sandwiches are all in favor. The English 'varsity men like jam sandwiches, or "jammies," particularly well and always serve them in their chambers at afternoon tea. But the pièce de résistance is the large plum cake, which the hostess usually cuts at the table.

Accessories of tea vary with individual taste. Lemon, cream, and, if one expects a foreign guest, a small decanter of rum, should be on the tea-tray, but neither a vase of flowers nor any sort of decoration is permitted; everything should have its distinct use. A cosy to cover the teapot is an important touch, especially when the tea is served on the porch or in the garden. A kettle for hot water is most essential, and should have an alcohol lamp, which keeps the water constantly hot, for the benefit of the guest with nerves who wishes only the shadow of the teapot to cross her cup. Where a kettle is not used, there is a metal hot-water jug with a cover to retain the heat.

When an English hostess gives a large tea, however, the guests are usually ushered into the tea room; there tea is served by the servants at small tables; then the guests go to the drawing-room to greet their hostess. This custom is being adopted to some extent in America. If tea is served in a dining-room adjoining the drawing-room, the usual disadvantages of such a method must be carefully avoided. Furthermore, the hostess whose mahogany table is scalded beyond redemption is hardly consoled by the fact that Mrs. Blank looked pretty even though the art of pouring tea was a lost one to her. If one must ask a guest to pour tea, let it be one who is noted for the excellence of her own tea-table, who retains her composure through this very exhausting task, and who exceeds the fair lady extolled by Pope by being too much mistress of herself to permit china to fall.

SEEN *in the* SHOPS

(*Continued from page 84*)

covered buttons. An inner collar of pink Georgette crêpe gives a becoming touch of color. The hat is a close-fitting toque of shirred tête de nègre velvet with a coronet of duck wings.

Two petticoats which have recently made their appearance in the shops are sketched in the middle of page 84. The one at the left is of foulard silk with little quillings of the same material. It may be had in white or in any one of several colors. That at the right is a copy of a new French model. It may be had in various colors, but this example is of navy blue silk jersey with an accordion plaited ruffle of blue jersey, inset with vertical stripes of gold jersey and trimmed with horizontal bands of blue and gold colored ribbon.

In the autumn, footwear rises from the depths of pumps to the heights of boots. The boot at the left of the illustration on page 84 has a slate gray suède top and a vamp of dull black calfskin. It is 8½ inches high. In the middle of the illustration is a boot with a patent leather vamp and a top of mahogany colored kid. The effect of a wing tip is given by a row of little perforations. It also is 8½ inches high. At the right is a walking boot of dull black or mahogany calfskin, with a medium weight sole. It is 8 inches high.

Several jeweled novelties are pictured in the middle of the same page. At the top of the illustration is a sterling silver bar pin set with rhinestones, and in the middle is a longer bar pin, similarly set. The buckle is of silverite, and it, also, is set with rhinestones. Buckles of this kind can be used in a number of different ways; in many of the new frocks they are used to catch a girdle at the waist-line.

Help Sick Soldiers!

Buy Some Of This Attractive Soldier Jewelry

Circle Brooches	$ 3.00 each
Clasp Pins	1.50 each
Necklaces, 7 figures	10.00
Hat Pins	1.50 each
Charms	1.00 each
Scarf Pins	1.50 each
Cuff Links	6.00 pair
Bracelets, 7 figures	10.00
Chain Bracelets, 1 figure	2.50

British, French, Belgian, Italian, Russian, Serbian and Japanese uniforms reproduced in enamel in proper colors.

PROFITS FOR THE BENEFIT OF

The Anesthetic and Comfort Fund and Arc en Barrois Hospital, near Verdun

In ordering kindly state uniform desired. Sent postpaid on receipt of price.

Sara F. T. Price, 7430 Sprague St., Phila.

Jane Blaney

Gowns
Field Suits
Frocks

516 FIFTH AVENUE
NEW YORK

Lombard Blue Serge Middy Suit

$15.00

Extra quality Navy blue serge, hand embroidered navy chevron and stars, white braid. Middy Skirt tailor made to measure. Send bust, waist, length wanted and hip measure 7 inches below waist.

Middy Ties (22 colors) each... ***$1.25***

Other Models Shown in Our Fall Booklet F. Send for copy.

Henry S. Lombard

22-26 MERCHANTS ROW—BOSTON

FREE Trial

Piedmont Red Cedar Chest protect furs and woolens from moths, mice, dust and damp. Finest Xmas or wedding gift **15 days' free trial. New Low Factory Prices.**

Write for big new catalog with reduced prices. Mailed free to you.

Piedmont Red Cedar Chest Co., Dept. 57, Statesville, N. C.

PAULS

Gift and Card Guides

Season '16-'17

Avoid drudgery Christmas shopping. Get these two Guides—76 and 38 pages respectively. Crowded with appropriate, thoughtful suggestions and distinctive gifts reasonably priced. Reflect credit on your judgment. Insure your copies by sending 4 cents postage today.

Peter Paul & Son, 138 North Pearl St.
Established 44 years **Buffalo, N. Y.**

Mrs. Adair

GANESH TOILET PREPARATIONS

Ganesh Forehead Strap ($4 and $5), for removing forehead lines; the Ganesh Chin Strap ($5 and $6.50), for reducing the "double" chin.

Being No. 1 of a Series

Most Vogue readers have used one or several of Mrs. Adair's Preparations. Many, however, do not realize that there are over *fifty* Ganesh Preparations and Appliances, each of which will now be explained in a series of advertisements, of which this is the first. This group of advertisements will contain striking proof of Mrs. Adair's preeminence in her profession.

Mrs. Adair invites inquiries and requests for advice on the care and perfection of the complexion, and face and form generally.

You are invited to write for her Lecture Booklet (which will be mailed gratis) and for a complete descriptive list of the Ganesh Preparations and Appliances.

1. Ganesh Eastern Muscle Oil

This notably successful preparation has been called "The Great Beautifier." Great because its qualities and benefits are fundamental, not superficial.

When fatigue, overstrain or neglect cause the muscles which form the contour of the face, to sag, droop and contract, the outer skin becomes loose, wrinkled and lined; hollows and puffiness ensue.

Only by rejuvenating, stimulating and nourishing these tired muscles and tissues until they are healthy, full and firm, will the outer skin stretch over them smoothly and evenly, permitting a natural youthful color to bloom through the cuticle.

This can be accomplished satisfactorily and in surprisingly quick time by use of the Ganesh Eastern Muscle Oil, which is so akin to the natural oils of the skin that the tissues rapidly absorb it and are strengthened by it.

Mrs. Adair's clients throughout the United States and Europe, who have, by consistent use of "The Great Beautifier," achieved an ideal complexion, where before there were blemishes, snap their fingers at cosmetics.

If fine lines or heavy wrinkles or hollows mar your face, or if your skin is tinged with sallowness and discolorations, write for a bottle of the Ganesh Eastern Muscle Oil. Begin to use it immediately under Mrs. Adair's personal directions.

Bottles at $5, $2.50, $1.

Stop in at Mrs. Adair's pleasant salon and have summer's tan and coarseness removed from your face, neck and arms by the Ganesh (Original) Strapping Muscle Treatment. $2.50. Expert English attendants. Quiet efficiency.

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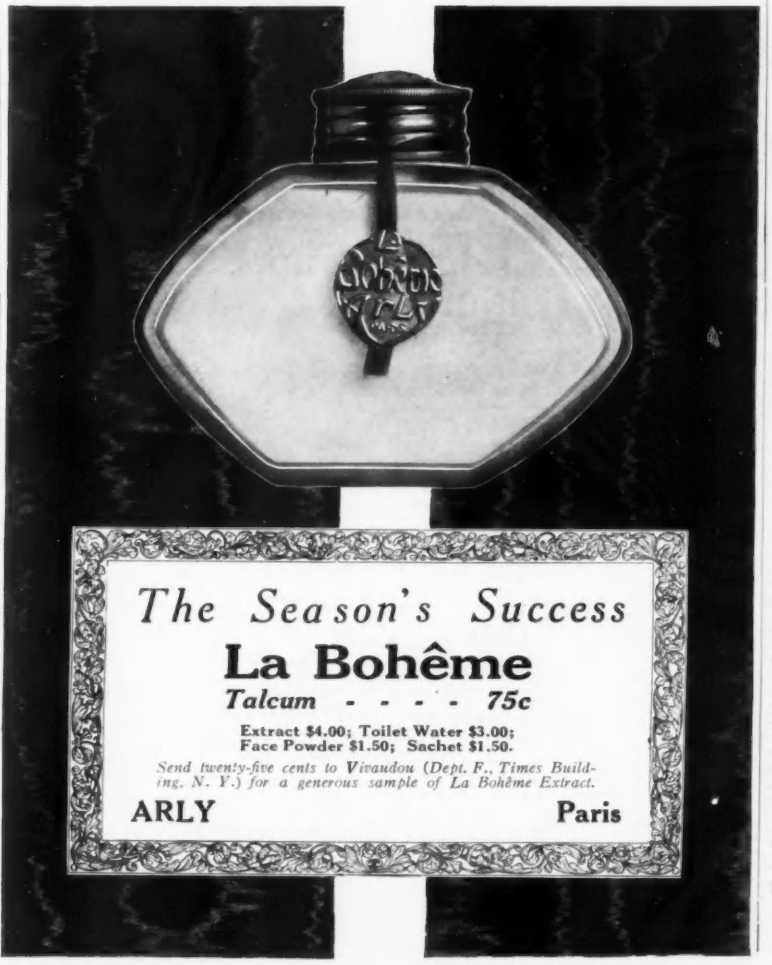

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La Bohême

Talcum - - - - 75c

Extract $4.00; Toilet Water $3.00; Face Powder $1.50; Sachet $1.50.

Send twenty-five cents to Vivaudou (Dept. F., Times Building, N. Y.) for a generous sample of La Bohême Extract.

ARLY **Paris**

There Is Beauty In Every Jar

EVERY woman has a "*position.*" Whether social, business or artistic, she holds it better when aided by *good looks.* This is why so many depend, for skin-health and fairness, on

Ingram's
Velveola Souveraine

Milkweed Cream

50c and $1.00 at Drug Stores

Preserves Good Complexions —Improves Bad Complexions

It is used for skin disorders and sallowness, as well as undue redness or sunburn.

Send us 6c in stamps to cover cost of packing and mailing, and get free our Guest Room Package containing Ingram's Face Powder and Rouge in novel purse packets, and Milkweed Cream, Zodenta Tooth Powder, and Perfume in Guest Room sizes. Address

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Established 1885.

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Ingram's Velveola Souveraine Face Powder

is Powdered Perfection for the Complexion. Four shades: pink, white, flesh and brunette. Price, 50c at drug stores or by mail, postpaid.

Salt Mackerel

CODFISH, FRESH LOBSTER

FOR THE CONSUMER **NOT THE DEALER**

FOR YOUR OWN TABLE

FAMILIES who are fond of **FISH** can be supplied **DIRECT** from **GLOUCESTER, MASS.,** by the **FRANK E. DAVIS COMPANY,** with newly caught, **KEEPABLE OCEAN FISH,** choicer than any inland dealer could possibly furnish.

We sell **ONLY TO THE CONSUMER DIRECT** sending by **EXPRESS RIGHT TO YOUR HOME.** We **PREPAY** express on all orders east of Kansas. Our fish are pure, appetizing and economical and we want **YOU** to try some, payment subject to your approval.

SALT MACKEREL, fat, meaty, juicy fish, are delicious for breakfast. They are freshly packed in brine and will not spoil on your hands.

CODFISH, as we salt it, is white, boneless and ready for instant use. It makes a substantial meal, a fine change from meat, at a much lower cost.

FRESH LOBSTER, the best thing known for salads, right fresh from the water, boiled and packed in **PARCHMENT-LINED CANS.**

FRESH MACKEREL, perfect for frying, **SHRIMP** to cream on toast, **CRABMEAT** for Newburg or deviled, **SALMON** ready to serve, **SARDINES** of all kinds, **TUNNY** for salad, **SANDWICH FILLINGS** and every good thing packed here or abroad you can get direct from us and keep right on your pantry shelf for regular or emergency use.

With every order we send **BOOK OF RECIPES** for preparing all our products. *Write for it.* Our list tells how each kind of fish is put up, with the delivered price, so you can choose just what you will enjoy most. Send coupon for it now.

FRANK E. DAVIS CO.
68 Central Wharf
Gloucester, Mass.

Frank E. Davis Co.
68 Central Wharf
Gloucester, Mass.

Please send me your latest **Fish Price List.**

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City..... *State*.....

Worn Everywhere Outdoors

For Sports, Street Wear, Shopping, Walking, Lounging

GOLFLEX

—a flexible knit fabric, soft and supple, with a fuzzy moisture-defiant finish—the sort of cloth that's used for men's English golf coats.

Golflex Suits are tailored with a trim hang to the skirt that tops the walking shoe. The belted, patched and buttoned coats are tailored to give the "outdoor silhouette"—essentially smart, essentially easy.

There's a style for every outdoor function—in greens, grays, blues, browns, reds, rose, gold, yellow, purple, navy, black, white and blended heather mixtures.

$25.00 to $100.00. All leading stores and specialty shops. Look for the Golflex label in every Golflex Suit.

FREE—"The Golflex Booklet" illustrates with front and back views the authoritative outdoor styles for the Fall and Winter of 1916-1917. It will save you many a weary shopping trip if you first select your styles from this book and then see the actual style at your favorite shop. Send for your copy today—it's free.

GOLFLEX DESIGNED BY WILKIN & ADLER

Wilkin & Adler
53 West 36th Street New York City
GOLFLEX Suits are sold through Retail Shops only

THE SHADOW OF ROMANCE

(Continued from page 48)

evidently his greatest rival, was Charles who signed himself "Royal Artist," by the Prince of Wales's permission. He painted his earliest likenesses on glass and later on paper, leaving the face in shadow and tinting the figure. Charles claimed to be the "original inventor of profiles on glass." His style of portraiture on paper is very much that of Schatzmann and Grassmeyer, the German silhouettists of the same period. Rider of Temple Bar was a disciple of Miers, and imitated both his work and his manner of framing. Other plaster artists, whose work often approached genius, were Richard Jorden, Mrs. Lightfoot of Liverpool, whose exquisite drawings are very rare, and T. Thomason of Dublin, who did for Merrion Square what Charles did for the Devonshire House circle. In Paris, Conord painted on plaster, ivory, and paper. The French nobility thought well of him and his delicate art, for the Wellesley collection contains a wonderful example of his brush set in fine diamonds. Conord was fond of putting touches of gray on the hair of his subjects; the skilful handling of the color sometimes gave an additional allure and mystery to the women he portrayed.

SHADOWS OF PAST BEAUTIES

They are wonderful things, these shadows of beauty—shadows of the past. The seasons come and go, the years die; yet they live on in the face of the sun. There in its little frame hangs a breath of "Perdita's" loveliness, a bit of the beauty that fascinated George IV. Who has not seen her in the most ravishing of all Gainsborough's portraits, or dreamt of her going to dine with the Queen of France at a public dinner, dressed in that famous green lutestring with a tiffany petticoat festooned with lilac? *"C'est un poème inspiré par la beauté de Madame,"* said Bertin, the dressmaker of Marie Antoinette, a great enough little person in her day. Ah, poor frail "Perdita"! The silhouette is of a later hour when pain and illness were beginning to fight with the woman's transcendent loveliness. It only suggests Sir Joshua's side-face portrait of her, and that drawing by Roberts of Amanda in Sheridan's "A Trip to Scarborough." The brave love of life and its haunting vanities remained. The mountain of gauze and feathers crowns eyes that were beginning to shudder at the terrors of fate. "Poor Perdita"—all the world has said it. Soon her lackeys were to bear her past "Florizel" (as George had signed himself to her) at the Opera, her face set and rigid; only the tired eyes could smile. The fourth George was fat and ugly then; a thing to hang clothes upon, as Thackeray has described him; but perhaps his heart beat a little faster at the sight of his first love. In her pensive silhouette, which was one of her last portraits, we can read her tragedy.

Robert Burns was portrayed by Miers. His silhouette was painted in the year 1787, and given by the poet to his friend, John Cotterell. His "Clarinda" must have had a copy of it, for the next year she, too, sat for the same artist. She was only one of the many lovelorn who came to "111 Strand, opposite Exeter 'Change," as his advertisement read. It is amusing to think of the coaches that drew up before that door and the people who popped out. What fallals, preening, and eagerness to be made beautiful. The Strand was such a different place then, and down many a side street was a room full of fine company waiting for the fair baggage, or just one more willing Macaroni. Each little shadow has been doted on by a fond heart; and of all the crowd that murmured, "La, how prodigious fine," or "How vastly beautiful!" or just stood still in silent rapture, not one has cared to tell us the sweet old tales as they should be told. The laughter and the tears, the warm palpitating life that hung on those tokens, is only dust and roses in churchyards where no mourners come.

There are many more artists who did silhouettes and silhouette jewels, and a decade ago it was possible to find their work in English shops. Many a beautiful portrait ring or brooch has been purchased for a pound or two. Since my researches on the subject appeared at intervals in *The Connoisseur*, articles have been published in other magazines. New collectors have changed all this so that now fine silhouettes are seldom to be acquired at any price. The modern silhouette can be done by any clever miniature painter. An inch square or oval of ivory decorated from a profile photograph or from life costs ten pounds or more. The setting can be as expensive as one likes. It is better to hunt for an old setting before ordering a silhouette. Many beautiful settings were made for locks of hair in the eighteenth century, and these trinkets minus the hair can be obtained in almost any antiquary's jewel box. I have recently seen a portrait of a young officer in the guards worn by his mother in such a setting composed of large seed pearls. The ornament was as distinguished as anything done in pearls and black enamel by the modish Parisian jewelers.

The most successful copyists of silhouettes are those who follow the work of the old artists. Miniature painters before taking up this newest of fashions would do well to study the best examples available. Ivory or bits of smooth vellum are the safest grounds obtainable to-day. Although silhouette painting may seem an easy task, only those who have essayed it can realize its labors—weeks and months must be expended before one can obtain that mastery of the few sure strokes which evolve a personality. Brushes that are skilled in delineating gauze have a great advantage in silhouette painting, for the hair in portraits, especially those of women, can be made a miracle of light and shade.

THE SILHOUETTE IN GERMANY

Before the war there was a very famous gallery for silhouette portraiture in Berlin. The Germans have always been lovers of silhouettes since the time of Goethe. "The Light of Weimar" was probably the greatest patron of the shadow picture in Germany. In "Die Goethezeit in Silhouetten," published two years ago in Weimar, we hie back to that most delightful of German courts. Anna Amalia and her court cut and painted silhouettes of each other at a prodigious rate. "Tiefurt," the "Wittums palais," and Goethe's house are full of shades standing with uplifted heads and raised chests in attitudes of the time. Perhaps the funeral urn and the garlands of remembrance suit them best. Goethe has given us the morbid tales of eighteenth-century sentimentality, and the little *schatten* are proof that it was not all imagination.

A distinguished old lady of Gotha once informed me that young Goethe took to silhouette making to while away dull evenings in that sleepy place. It was there that he met Hauk, who painted likenesses on glass and whose work is very rare. So popular did the cult of the silhouette become in Germany, under the guidance of Lavater and the influence of Goethe and his friends, that the early nineteenth century saw the china factories of Berlin and Dresden producing portraits of celebrities on coffee and tea services.

The American colonies, under English rule and later, saw several silhouette artists. The dandies of 1830 wore large silhouette pins in their scarfs, but it is safe to say this mode will never be revived. Only the widow, the mother, and the woman looking for a distinguishing note will seek the shadow jewel.

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Save 20%—
Decide Now

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1855

THINK of it—you can save one-fifth of the price of your furs—actually save 20 cents on each $1—if you do as thousands of others who take advantage of Albrecht's Early Fall Big Discount which we can afford to give you if you order now—until October 10th.

Illustration shows handsome coat in Royal Ermine with Evelyn Muff.

Regular price $308.00
Discount price 246.40

Big Fashion Style Book Free

For 61 years Albrecht Furs have been famous for quality, workmanship and style. Don't wait—don't lose your 20% discount—write quick for Big Fur Style Book—send for your copy now—enclose 3c postage—no obligation—ask for Fur Book No. 15. Address Dept. F.

E. Albrecht & Son St. Paul, Minn.

There's one refreshment that is doubly welcomed at luncheons, dinners and receptions. A Crême Yvette ice is not only cooling and *refreshing*. It is *exclusive* in its distinctive violet taste and colour.

CRÊME YVETTE

(Pronounced E-vet)

"For Smart Desserts"

Not only ices, but delicious frozen puddings, charlottes and jellies are made with Crême Yvette. You will like them—so will your guests.

Crême Yvette (pronounced E-vet) is sold at 80c and $1.50 per bottle, at fancy grocers and wine dealers.

Book of signed recipes by well-known chefs sent free. *Write for it now.*

SHEFFIELD COMPANY
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ALNWICK
Colonial Bedspreads

Exact copies of beautiful old bedspreads, creamy white, with design entirely worked by hand in soft knots or tufts, with or without broad hand-tied fringe. Prices from $15 to $30. Sent on approval if references are given.

The Handwork Shop
Poughkeepsie, New York

Purity Cross
Creamed Chicken
A LA KING

The Purity Cross Mark

THE King's dish as prepared by the world's great chefs, ready to serve on toast or patty shells. A treat for guests.

25c and 50c at best grocers, or direct at $1.45 or $2.85, half dozen respective sizes. Express prepaid if you mention your best grocer's name. Write for booklet, "How and When." Mention fine dealer.

Purity Cross, Inc.
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ROSE LEAVES & COMPLEXIONS

THE ROSES of Summer have faded,—the tint of green in leaf and tree is changing to brown—but Milady's fair skin, no matter what the changing seasons bring to leaf and flower, retains its bloom of youth, its beauty of tint and tone unimpaired. No jealous sun has burnt her cheek—nor marked her flawless bloom with freckle or with tan.

The hidden history of Beauty's complexion of dazzling purity, her charm of milk and roses, lies in the simples and formulas compounded during many years of closest study of woman's needs by the world-renowned Madame Helena Rubinstein.

Consult MADAME RUBINSTEIN

Madame Rubinstein it is to whom beautiful women from end to end of the earth take their complexion troubles. Her knowledge guards the beauty of these thousands of women from changing season to changing season. Australia's burning clime, Africa's tropic heat, England's damp and fog, Europe's myriad winds,—all these are as naught to their women, for they know and consult the Beauty Oracle, the wise lady of VALAZE fame, Madame Rubinstein.

Visit her now, or write her, with summer on the wane, and let her advise you how to free yourself from the freckles, the sunburn, the hateful sallowness,—the fine lines and the coarse wrinkles, the blackheads and open pores,—let her tell you how that coarseness of skin may be made delicate and fine, and the sweetness and fascination of purity and color be made once more your own.

If you are unable to call upon Madame Rubinstein at this particular moment, send to her direct for those of her Valaze preparations for home treatment, quoted below for your convenience.

VALAZE BEAUTIFYING SKIN-FOOD

This wonderful preparation, called VALAZE throughout the world, is especially recommended for your present requirements. It will restore, stimulate and preserve the freshness and delicacy of the skin. Valaze will efface the fine lines that the summer sun has brought, Valaze will help to remove the wrinkles, the freckles and the tan. By all means use the Valaze Skin-Food as the foundation of a good complexion. Valaze is the secret of Beauty.

Valaze Beautifying Skin-Food may be had in pots at $1.00, $2.00 and $6.00.

VALAZE BLACKHEAD & OPEN PORE PASTE

A greasy, coarse skin, open pores and blackheads, are changed to clear, pure, normal texture and appearance by the Valaze Blackhead & Open Pore Paste. Price $1.00, $2.00 and $5.00.

VALAZE LIQUIDINE

Is a specialty for this time of the year, and is the secret of a cool, exquisitely fair, clear and mat appearance of the complexion. It subdues "shine" of the skin, for indoor and outdoor use. It also helps to overcome open pores, undue flushing of the nose, and blackheads. Price $1.50, $2.75 and $5.50 a bottle.

VALAZE OUTDOOR BALM "ROSE"

For those who indulge in sports, VALAZE OUTDOOR BALM "ROSE" protects the skin against tan, sunburn and freckles; it will prevent blistering, chapping and discoloration due to winds and sun. It is unequaled as an anti-wrinkle preparation and a delightful foundation for powder. Valaze Outdoor Balm Rose also beautifies the skin. Price $1.50, $3.00 and $5.00.

VALAZE COMPLEXION POWDER

Madame Rubinstein recommends the **Valaze Complexion Powder** for normal and greasy skin; **Novena Poudre** for a dry skin. Price $1.00, $2.50 and $4.50.

VALAZE EYELASH CREAM

For Improving the Growth of Eyelashes, strengthening their growth and at the same time darkening them. Price $1.50.

VALAZE REDUCING JELLY

FOR DOUBLE CHIN the Valaze Reducing Jelly, price $1.50 and $3.00, and the VALAZE REDUCING SOAP, price $1.25 a cake, are two most effective preparations to remove a double chin as well as superfluous fat.

VALAZE BEAUTY TREATMENTS

Amid exquisitely refined surroundings at the Maison de Beauté Valaze at 15 East 49th Street, Lines, Wrinkles, Blackheads, Enlarged Pores, Shiny skin, Red nose, Superfluous hair, Double chin, etc., are very quickly remedied and treated by the most advanced methods. Special "skin clearing" treatments given.

A copy of Mme. Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage.

MADAME HELENA RUBINSTEIN

15 East 49th St. **New York City**

Paris: 225 Rue St. Honore ***London, W., 24 Grafton St.***

San Francisco: Miss Martin, 177 Post St. and Grant Ave.
Philadelphia: Mme. Rose Schachman, 2536 W. Somerset St.
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No. 15 East 47th Street may be seen a comprehensive assortment of unusual antique Italian Furniture 17th century velvets in a variety of colors also Venetian Brocades, Embroideries and Tapestries. **The collection of Brocades** is one of the largest ever exhibited,—they comprise the choicest examples, large and small, ranging from $50.00 to $2000.00.

Estimates and suggestions for decoration furnished.

Your inspection is invited.

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ITALIAN ART GALLERY
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Beautiful hair pieces lend the charm of grace and youth.

My Ideal Transformation of natural wavy hair is easily arranged into a pretty coiffure for any occasion.

Natural White Hair of finest texture and purity.

Permanent Hair Wave—Nestle System

Everything for the hair

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New York

POSTPAID $1

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TEAR OUT WHEN ATTENDED TO

A valuable shopping note lost in a book filled with dead memoranda, or an important engagement missed, may mean more to you than ten times the price of the Robinson shopping list. Put each note on a separate coupon—tear them out when they cease to be of value. Handsome leather case.

Ladies Shopping List 2¾ ins. x 3¾ ins., complete with extra pad and pencil $1.00. Name in gold 25 cents extra. If your stationer cannot supply you, send direct to us. ORDER NOW.

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Miss Shelton

in coat by

Bergdorf & Goodman Co.,

Hat by Knox Shoes by Cammeyer

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They beautify her figure and make the purchase of her Autumn wardrobe a real joy.

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Boule de Niege. Milk white center, flecked crimson. 75c.
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Mme. Moutot. Tyrian rose, slightly silver tipped. 50c.
Mme. Theuvenin. Large globular bomb; pure mauve. $1.00.
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Marechal Vaillant. Globular bloom; dark mauve pink. 50c.
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Used morning and night, with pure soap, and after motoring, takes the dust from the pores, gives the face just the kind of massage which helps the circulation to build up a beautiful skin. Brush has waterproof back of Yanoco Ivory, featherlike bristles, just stiff enough to give the delicate friction that brings the bloom of beauty.

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Spare the seams and spoil the gown
Ask:— "Is it sewed with silk?"

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Sanitary construction
Foot Posts, 45 in.
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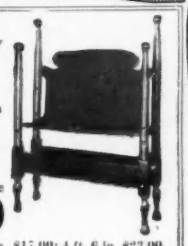

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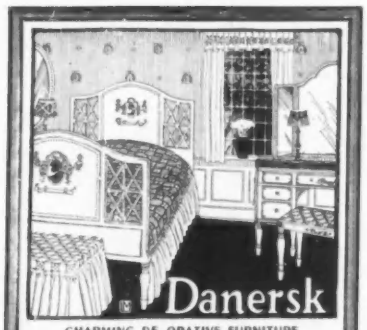

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The girl got $6 a week and was lonely. "Piggy"—you can imagine his kind—was waiting downstairs. He knew where champagne and music could be had. But that night she didn't go. That was Lord Kitchener's doing. But another night?

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Vog. 9-15-16

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SPECIAL VALUES IN PERFECT PURE WHITE DIAMONDS

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B & P Wrinkle Eradicators *or* Frowners

smooth out the wrinkles and crow's feet that mar your beauty. They are absolutely harmless—simple and easy to use—a toilet necessity. Made in *two* styles. *Frowners* for between the eyes. *Eradicators* for lines in the face.

Either kind sold in 25c., 50c., and $1.00 boxes, including a booklet "Dressing Table Hints," at drug and department stores everywhere. If your dealer is out, sent direct, postpaid, on receipt of price.

B. & P. Co. (Two Women)
1798 E. 68th Street, Cleveland, Ohio

A good military school is a mighty fine discipline for many boys. They learn respect for authority, quick decision, the value of co-operation, and assurance in many unexpected ways. Besides, military drill is a splendid physical setting-up.

The announcements of the best schools can be found in Scribner's Magazine every month. If detailed information is desired, address

SCRIBNER'S MAGAZINE
SCHOOL AND COLLEGE SERVICE DEPARTMENT
Scribner Building, Fifth Avenue
Room 841 - - New York

Vogue Suggests

That before you spend the first dollar of your autumn dress allowance, before you begin even vaguely to wonder whether hats are to be large or small, whether prunelle or Bordeaux will be the smarter for autumn, whether Directoire or Empire really will be the mode, you insure yourself against the costliest of all mistakes — a wrong start.

The woman who reads these autumn numbers of Vogue is absolutely assured that her forecast of the coming fashions is correct. As regularly as the seasons return recurs the same vital question: What is to be the line of the new silhouette? Vogue—and only Vogue—can tell you weeks and months in advance. These four numbers represent absolutely authentic, absolutely new style information:

Paris Openings Number

October 1

This might almost be called the "all Paris number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this autumn, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor. the *succes fou,* as the French say. Naturally everyone is keen to know just which these models are, because of their pronounced influence on the winter mode.

You will find these favorites fully described in this issue of Vogue with illustrations showing just how the newest sleeve, skirt and collar lines are achieved.

Smart Fashions for Limited Incomes—*October 15*

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance! The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. Vogue's editors have selected from the thousand and one new models those most adapted to the woman who must spend her allowance wisely.

Winter Fashions Number

November 1

The winter mode at its height—a leisurely, authoritative discussion, with full illustrations and descriptions of the late fall and winter models. Gowns, suits, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the dressmakers and shops are offering.

Selected in the mood of the late fall, these models will include everything you will care to wear until next Spring.

Vanity Number

November 15

Those graceful little touches which make the smart woman smart—where to get them and how to use them. This number will present fashions seen this season on both sides of the footlights in New York; the conservative models produced late this fall, and many gowns worn by the best dressed women of the stage.

The Vanity Number also will review all the new perfumes, soaps, creams, powders and other toilet witcheries that make fair women fairer; the little touches that are to the well-turned-out ensemble what the last few strokes of the brush are to the portrait.

We know from experience that every one of these four important autumn fashion numbers will be sold out almost at once. To save you from disappointment, check this coupon now and hand it to your newsdealer, so that you will be sure of receiving your numbers—and receiving them promptly.

Please reserve for me as they appear, one copy each of the issues of Vogue I have checked below:

☐ Paris Openings Oct. 1
☐ Smart Fashions for Limited Incomes Oct. 15
☐ Winter Fashions Nov. 1
☐ Vanity Number Nov. 15

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Address.....

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The greatest English Illustrated Newspaper and the best adapted **for the American Public.**

It focusses the **News of Europe** with a scientific precision that is certain to secure the admiration of keen Americans.

Its Maps & Diagrams are often copied into American Newspapers, but rarely with so fine an effect as paper and print, while its **Splendid Illustrations** by F. Matamo and other good artists are to be seen to be admired.

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is a book every dog-lover will delight in. Its pages are rich in invaluable suggestions. It is sent FREE with sample of Austin's Dog Bread. Your Dog will be the better for your sending for it. His eyes brighter, coat glossier, and muscle sounder. He'll also thank you in his own tail-wagging, wriggling, joyful way for the better health, digestion and disposition brought to him by Austin's Dog Bread, the best food for dogs. Write and also give your Dealer's Name.

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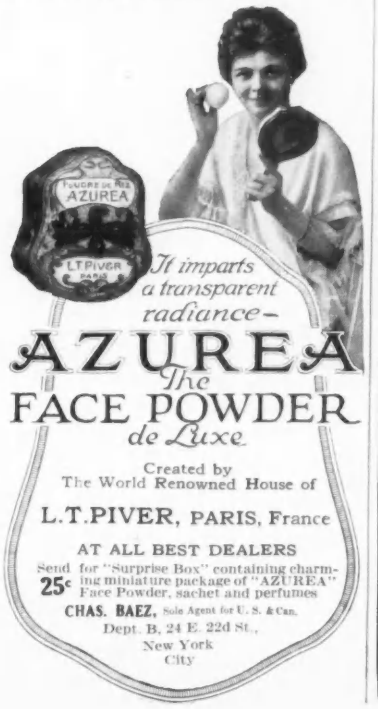

(Reduced Illustration from August House Beautiful)

THE HOUSE BEAUTIFUL

"I know my London, my dear, through *and* through, and any pleasure here depends upon how you start your day, upon your bath and your breakfast. I can't offer much, but I can offer both of those. A number one!"*

This was the lure which kind hearted Mrs. Florrie Lennard held out to her little country friend when she wished to put her up in her flat for a brief holiday in London.

To modest little Miss Glover, Florrie's bathroom with its snowy tiles, glittering taps, and ranged jars and bottles of salts and scents, seemed to be the very center and symbol of Florrie's life—modern, invigorating, rejuvenating, at once utilitarian and decorative. It was a sort of brilliant magician's cave from which all the rest radiated; the compact yet so sumptuous little drawing-room with its baby-grand, its silver framed photographs, frilled cretonnes and rose colored carpet.

You probably do not find it necessary to start your day as did Florrie with the three-in-one combination of a hot scented bath, the morning paper and a cigarette,

BUT

none will deny, we think, that the best insurance for a happy, well-ordered life is the background afforded by a home that is comfortable, harmonious, and suitably arranged for one's needs. Does this describe *your* home? If not, a remedy lies right here at your hand. Simply fill out the attached coupon, and take advantage of our special offer.

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THE HOUSE BEAUTIFUL is the only authoritative magazine published in America which is solely devoted to the question of the house and its surroundings. If you are planning to build or remodel your house, to add a small conservatory or garage to your place, to enlarge your garden, to install a different lighting system, to make *any* changes great or small, you simply cannot afford to miss the September HOUSE BEAUTIFUL.

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Gentlemen:—Enclosed find $1.00 (foreign postage 55c extra, Canadian postage 30c) for which send THE HOUSE BEAUTIFUL for seven months to

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*(Pansies by Anne Douglas Sedgwick; August Atlantic Monthly)

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It went with Peary to the north pole, packed as a necessity along with the pemmican.

It moves in the best circles—including the arctic.

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They call it "The Aristocrat of Cigarettes," and it travels with real men, in snow hut or bamboo shack, by land or sea.

There must be something very different about Rameses which makes men of discrimination and experience select it with critical care, smoke it with constant satisfaction, and recommend it as an act of real friendship.

All over the world "Nobody ever changes from Rameses."

STEPHANO BROS., Inc.
PHILADELPHIA

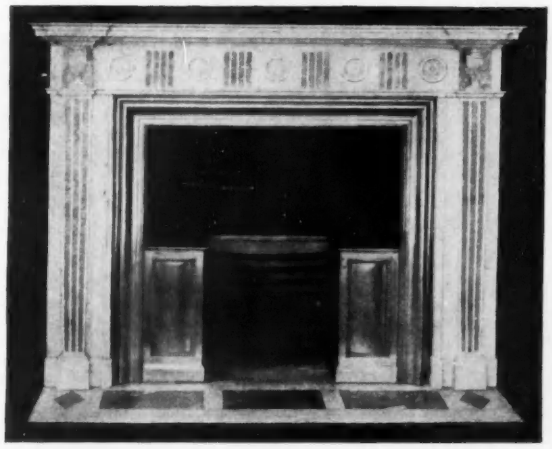
"The Threshold of the South"

This is the first of a new series of "American Adventures" by Julian Street, illustrated by Wallace Morgan. All those who read the same author's delightfully humorous "Abroad at Home" stories will welcome the new series. The first one will appear in the September 16th issue of

5¢ a copy

Collier's

THE NATIONAL WEEKLY



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Is it practicable? Is it beautiful? Can you buy it? Everything published in House & Garden is subjected to these three tests. Out of the millions of beautiful things in the world, HOUSE & GARDEN'S editors choose those that in their beauty, their usefulness, and their price, are attainable by you for your home, rejecting rigidly everything that is beautiful without being practicable, or useful while ugly, or practicable and beautiful but unattainable by the American citizen.

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Thousands of people are designing and making the most fascinating new things for HOUSE & GARDEN—for *your* house and garden. It is our business to know them all. Will you remodel your town house? House & Garden will bring you the last word in architecture. Do you need a vase for a single rose? Here it is! Would you like help about the living room paper, or a pet Airedale, or a scheme for a tiny city garden to be lovely all winter long? Our experts are at your service.

The Shops of the World

Moreover, HOUSE & GARDEN not only shows and suggests, but actually purchases for those of its readers who are too far away or too busy to visit New York and shop for themselves. It gives such full information about prices and qualities that you can judge the precise value to you of everything shown in its pages, and through its Information Service and its Shopping Service it will settle any doubtful point or make any particular purchase you may desire.

In doing this HOUSE & GARDEN has dared to go a step further than any other magazine devoted to beauty as developed by cunning craftsmen in material things. It not only maintains a high standard of artistic excellence, but it insists on knowing by whom, at what cost, each thing is made. It gives prices, states terms, and explains either editorially or through its Information or Shopping Service, on request, just where and from whom and for about how much you can procure anything and everything described in its pages. This, we believe, is the most valuable service we can render to our readers, most of whom buy HOUSE & GARDEN not merely to read, but to use.

House & Garden Suggests That

$1 Invested In Six Months of Our Skilled Counsel May Save You $100—Perhaps $1,000

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HOUSE & GARDEN, 440 Fourth Avenue, New York City
Send me six numbers of House & Garden, beginning with the September (Autumn Furnishing) Number, for which I enclose $1 herewith (OR) enter my subscription for the next five numbers, beginning with September, and I will remit $1 on receipt of bill. (Foreign, $1.50. Canadian $1.25.)

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V-9-15-16

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No matter whether you are near or far from Fifth Avenue, you may have your choice of all the best things from the metropolitan shops. Vogue maintains a staff of trained buyers whose duty, in addition to buying anything you want, is to keep careful watch for new offerings by the exclusive New York shops. This information is yours for the asking, and there is no fee in connection with the service.

In every issue of Vogue there are over a dozen editorial pages devoted to picturing and pricing a multitude of these delightful new feminine things which are actually purchasable — now — in New York shops. These pages are designed to serve our readers in the most practical way. In them you can see precisely what you prefer to have; through the Vogue Shopping Service you can make your autumn purchases without extra cost and without delay.

For Your Convenience and Ours

1. What Vogue will buy. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.

2. How to order through Vogue. Enclose check to cover the cost of the articles you want. If you don't know exact cost, send approximate amount and the balance, if any remains, will be refunded. Should the remittance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.

3. Articles sent on approval. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and *not* to the shop.

4. How articles are delivered. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C.O.D. When ordering small, light articles include postage so that they may be mailed.

5. No charge accounts. Vogue makes no charge for its services; to avoid bookkeeping. Vogue will not open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.

6. When ordering garments, etc. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible. Write your name and address very legibly. A stamped envelope should be enclosed when reply is desired.

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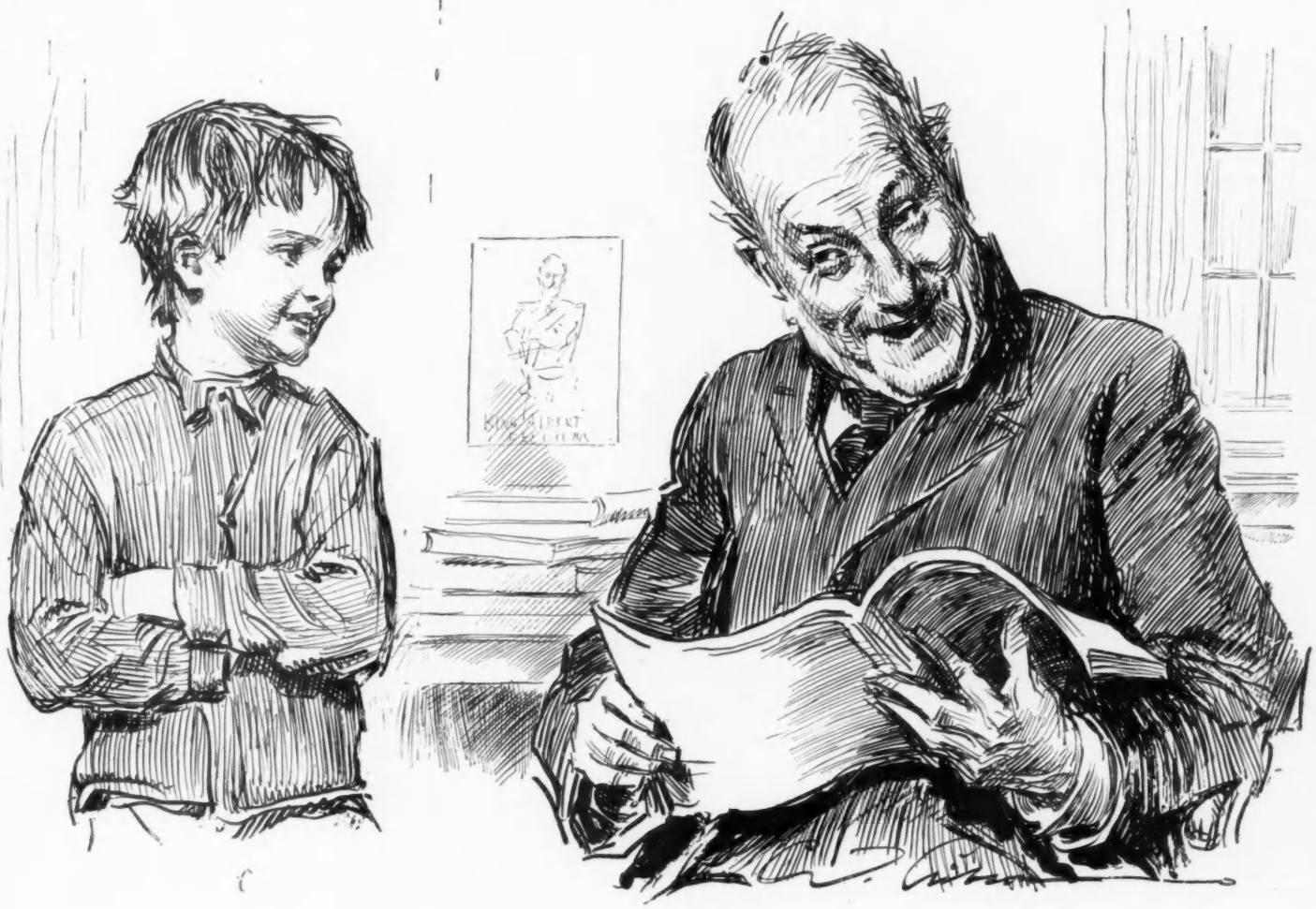
Vogue Shopping Service
443 Fourth Avenue, New York City

Copr. Life Pub. Co.



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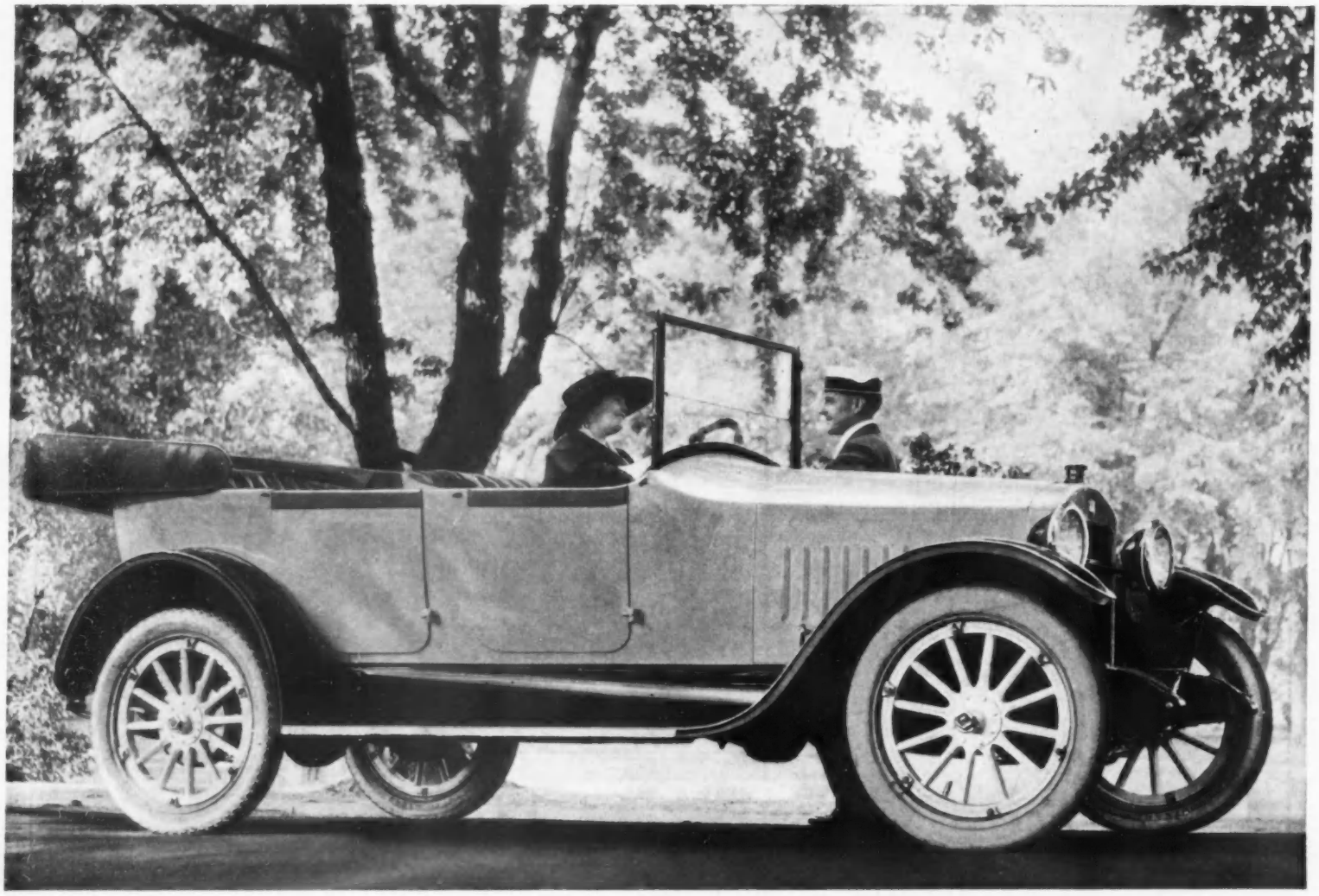

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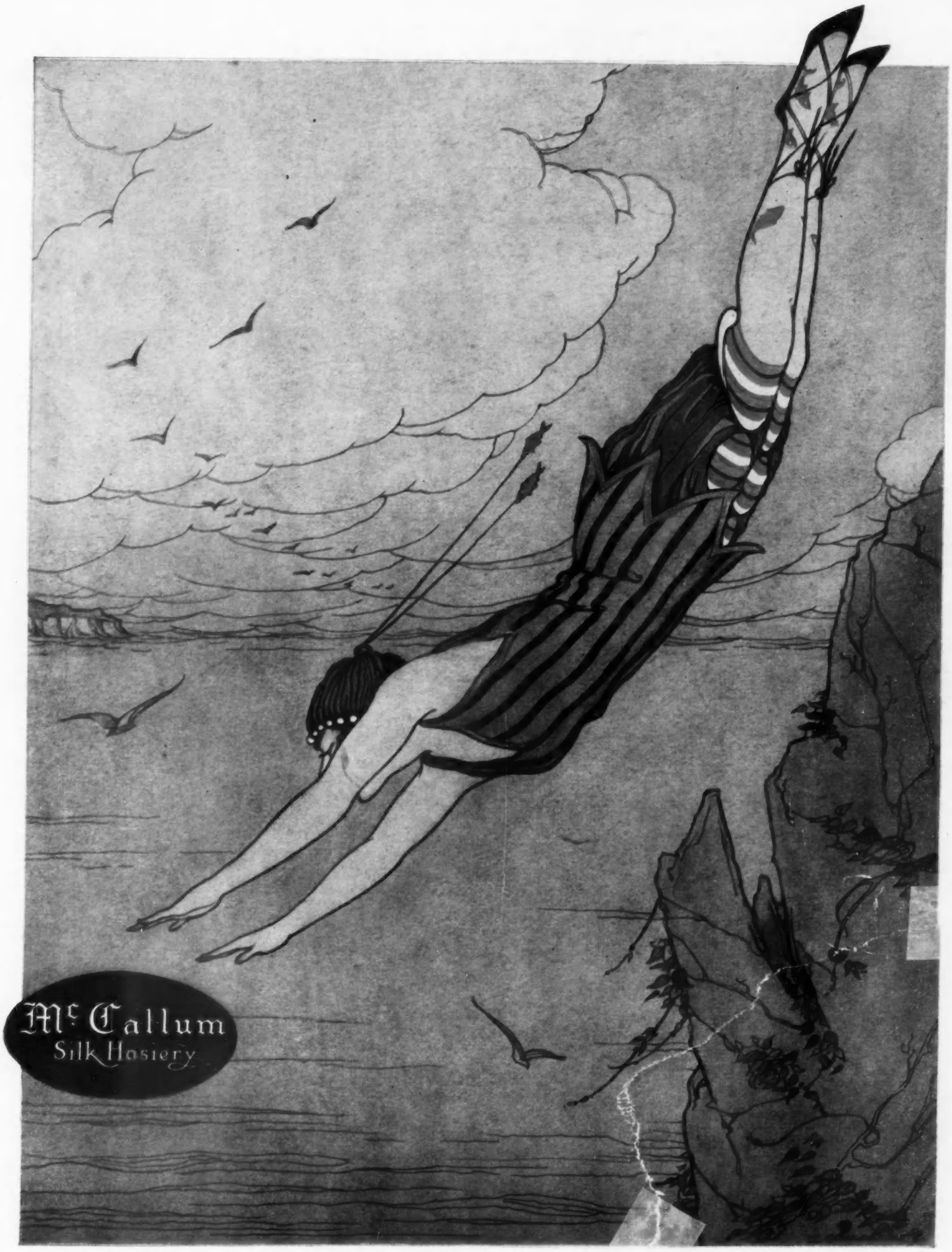

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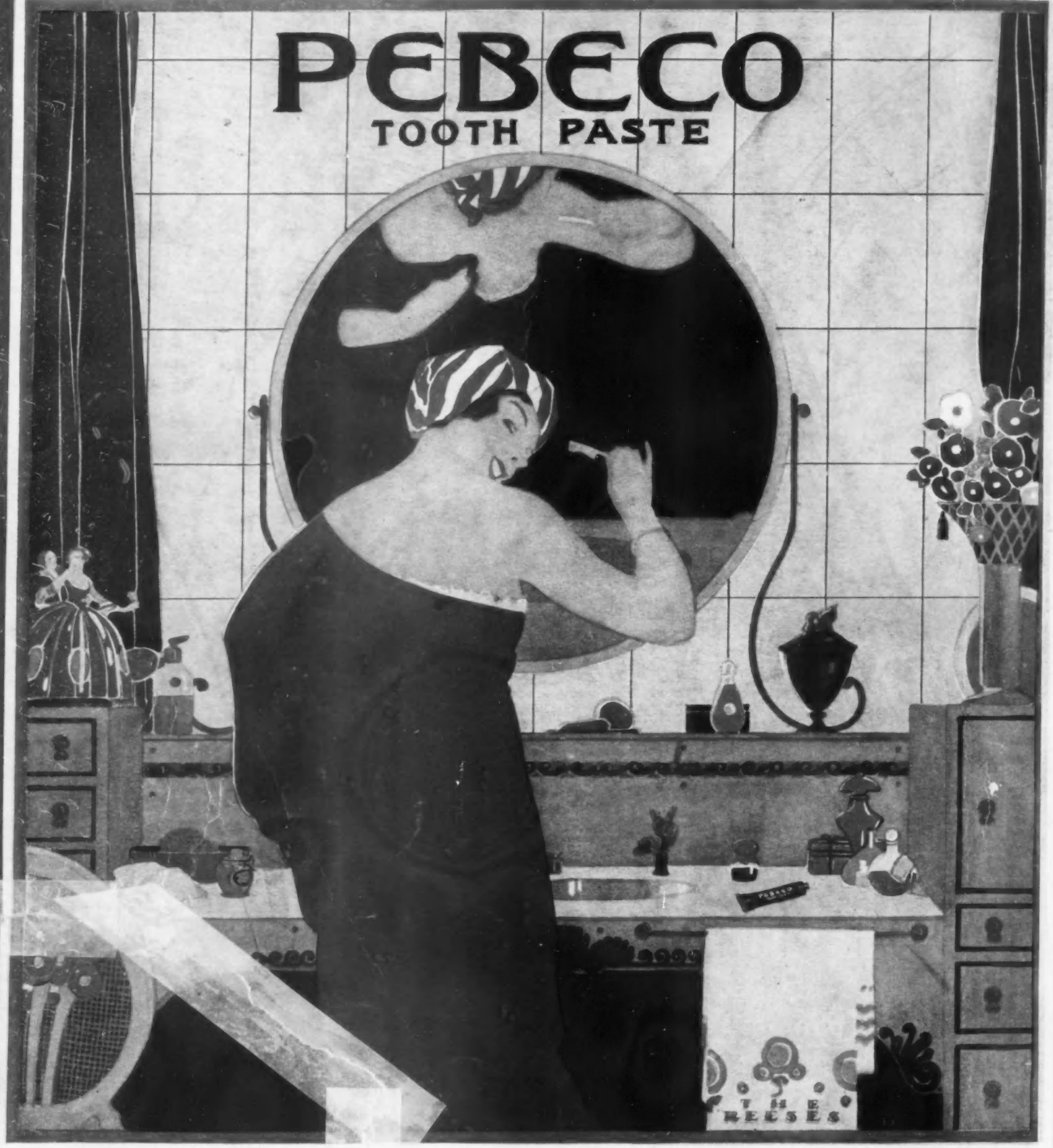

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